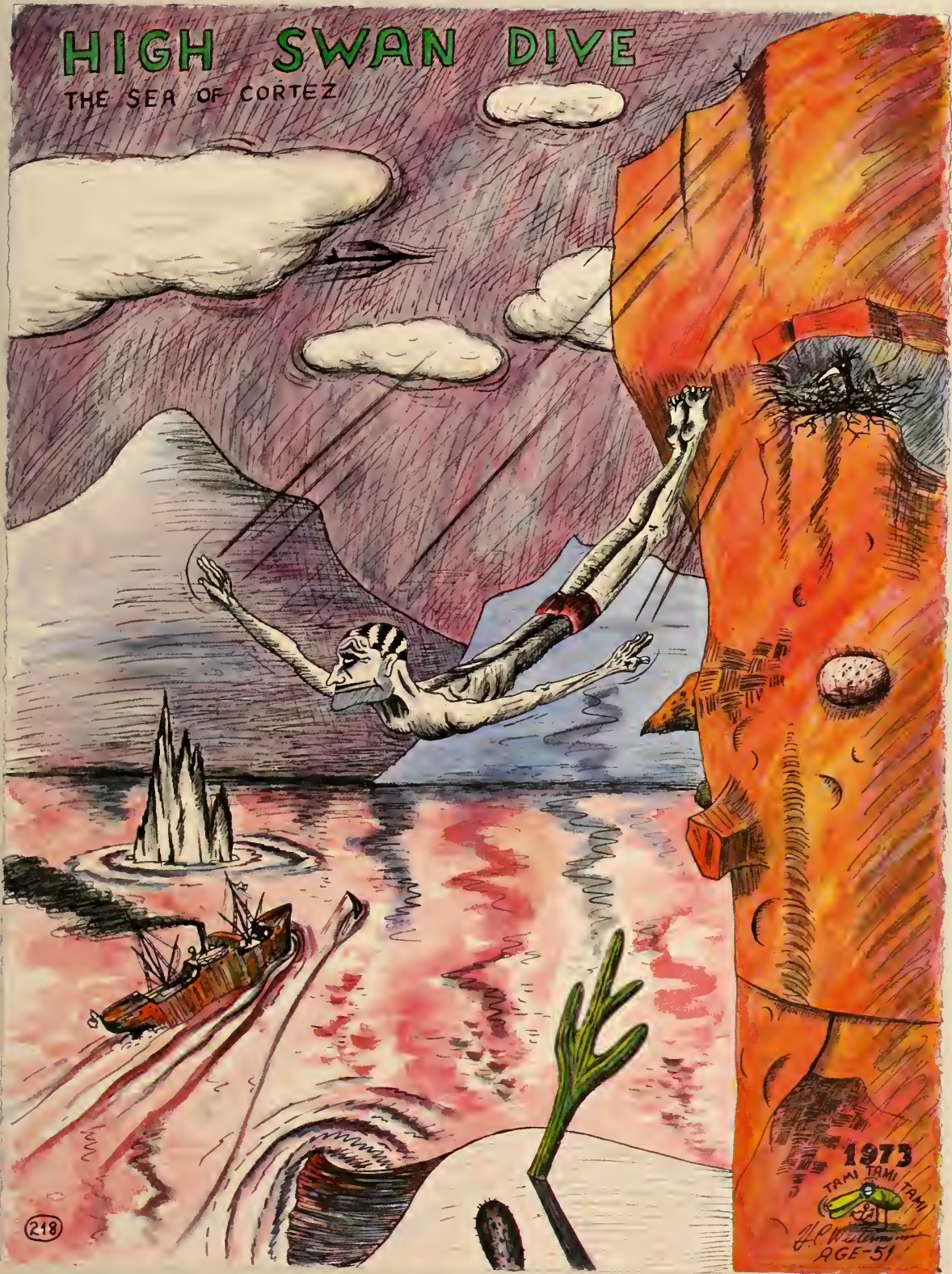


H. C. Westermann



HIGH SWAN DIVE

THE SEA OF CORTÉZ

218

1973
TAMI TAMI TAMI
H.C. Westermann
AGE-51



Digitized by the Internet Archive
in 2013

<http://archive.org/details/hcwestermann00hask>

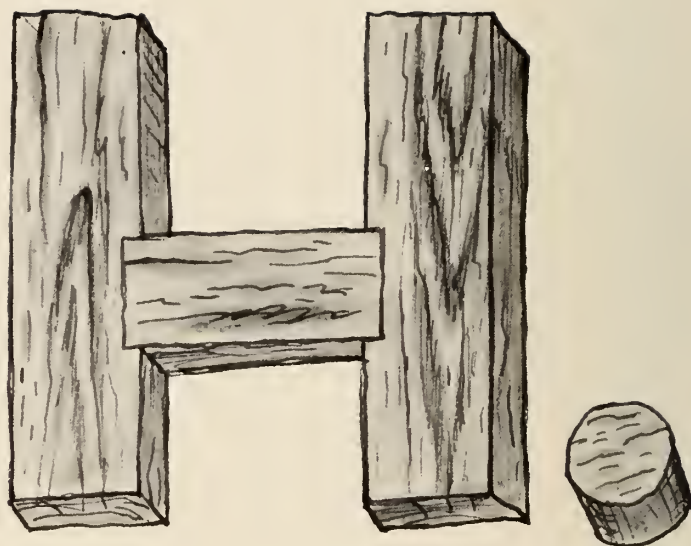
H. C. Westermann

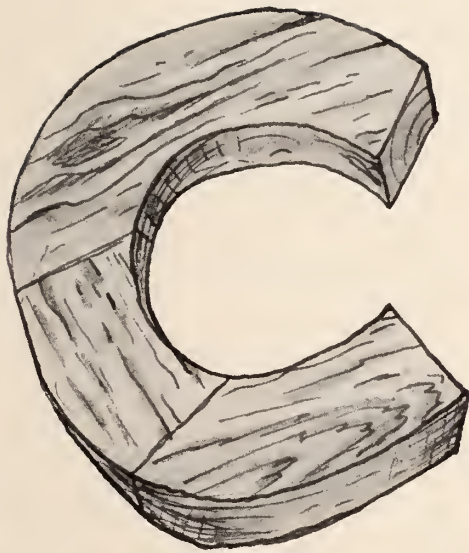


Barbara Haskell

Whitney Museum

of American Art





EXHIBITION DATES

Whitney Museum of American Art, New York

May 17-July 16, 1978

New Orleans Museum of Art

August 25-October 15, 1978

Des Moines Art Center

November 13-December 25, 1978

Seattle Art Museum

January 17-February 25, 1979

San Francisco Museum of Modern Art

March 30-May 20, 1979

Cover—The Sea of Cortez: High Swan Dive, 1973.

Private collection, New York.

*Art on the title and part title pages and line drawings
throughout the book are from drawings by H. C. Westermann.*

Copyright © 1978 by the Whitney Museum of American Art

945 Madison Avenue, New York, New York 10021

*Art Catalogues is the sole commercial distributor of this
catalogue west of the Rocky Mountains.*

Typeset by TypoGraphics Communications, Inc., New York

Printed by William J. Mack Company, North Haven, Connecticut

Library of Congress Cataloging in Publication Data

Haskell, Barbara. I H. C. Westermann.

Bibliography.

1. Westermann, Horace Clifford, 1922—

Exhibitions. 2. Artists—United States—Biography.

I. Whitney Museum of American Art, New York.

N6537.W38A4 1978 I 709'.2'4 I 78-3527

ISBN 0-87427-016-2

Contents

INTRODUCTION *by Tom Armstrong* | 6

H. C. WESTERMANN *by Barbara Haskell* | 9

REMINISCENCES | 31

PLATES | 36

CHECKLIST OF THE EXHIBITION | 91

CHRONOLOGY | 96

EXHIBITIONS AND SELECTED REVIEWS | 104

SELECTED BIBLIOGRAPHY | 111

ACKNOWLEDGMENTS | 112

INTRODUCTION

After the preliminary arrangements were made for the Whitney Museum of American Art to present the first major retrospective of the work of Cliff Westermann, I began to receive correspondence from him that fascinated and intrigued me. The topics of various letters included Westermann's admiration for human fly George Willig and his ascent of the World Trade Center, Westermann's overwhelming grief at the loss in his town of a 200-year-old cherry tree which was chopped down, and the burial ceremony for a wildcat that died under his house. Each letter was accompanied by illustrations and enclosed in a bright multicolored envelope. My association with the artist and my knowledge of his work have shown me that, as a creative spirit, he is a distinct individual among those of us motivated by conformity. His art and his impressions of the world are filled with compassion for things disappearing, lost, or triumphant.

Throughout all our dealings Westermann has been extremely helpful and appreciative of the efforts of the staff, and he even wrote to thank me for the exhibition. I am delighted to have the opportunity to thank him for maintaining his individuality as a creative man and for making his art.

Tom Armstrong
Director



H. C. Westermann



H. C. Westermann, 1971, Connecticut



H. C. Westermann's career as an artist began during the first period of widespread international acclaim for American art. During this period, artists were increasingly encouraged to identify with movements and formalist ideologies related to art theory, but Westermann always chose his own path—a path which many younger artists today acknowledge as a model of freedom and personal expression. His art necessarily reflects the artistic climate in which it developed, but he remains essentially a loner with a unique sensibility. He has set an example for later generations as a true individual whose art has never been motivated by formal or theoretical ideologies but instead manifested his own philosophy and life experiences. By pursuing a private sense of achievement based on a personal code of ethics and behavior, his objects violate conventional notions of art historical theory and taste. Though critics continually align his art with various movements and traditions, Westermann's freedom of expression prohibits such specific classification. No movement has ever convincingly described his art because its core has never been art theory; it has always been H.C. Westermann's unique inner vision.

Since it is precisely this property of unique vision that makes his art difficult to penetrate, it is advantageous to examine some of his personal history as a key to the meaning in his work. In 1942, at age twenty, Westermann joined the Marine Corps and served as a gunner on the U.S.S. *Enterprise* in the Pacific for three years. Unlike the majority of service men who returned from World War II and forgot or disavowed their experience of its horror and destruction, Westermann retained a vivid sense of his life during that period. This attachment to the ordeal of the war was more common among postwar literary figures than among visual artists. For writers such as Joseph Heller, James Jones, and Norman Mailer, the psychological depression and terror of the war became the underlying metaphor in their novels and generated a code of honor

and decorum in which machismo, self-reliance, and fitness figured prominently. Similarly for Westermann, the war created a set of attitudes and orientations about the world which he still maintains.

Immediately following the war, he formed a two-man hand-balancing act and toured the Orient with a U.S.O. troupe for a year. While on tour he met and married his first wife, June LaFord, and the two of them settled in Chicago, where he entered the School of the Art Institute of Chicago. He enrolled initially in the applied arts department out of a practical need to support his wife and their new son. Three years into the program, disillusionment with commercial art and a separation from his wife left him embittered and directionless, and he enlisted as an infantryman in the Korean War. This experience was a turning point in his life. Despite his ordeals in World War II, he went into the Korean War a patriotic conservative. The senseless destruction and tragic miscalculations he experienced at the front altered his value system and reversed his attitudes about what and who the enemy was. After his discharge, with two years left of schooling under the G.I. Bill and no responsibilities except to himself, he enrolled again in the Art Institute School, this time in the fine arts section. He was well liked at the Institute but remained somewhat removed from the other students because of his age and Marine background. Although less experienced as an artist than his younger colleagues, his war experiences gave him a psychological depth and maturity not shared by them. From the beginning, he was respected, by some as an independent talent, by others as a Rousseau-like eccentric primitive.

The artistic climate Westermann encountered in Chicago was certainly sympathetic to his natural inclinations and probably served as a catalyst in the formation of his style. The generation of artists who returned to Chicago from the war in the late 1940s had established a hegemony which was essentially figurative and expressionist. Unlike their New York counterparts, they placed

marginal emphasis on formal abstract traditions and concentrated instead on highly personalized, primitivistic expressiveness. An imagery of violence and psychic crisis combined with surrealist fantasy marked the work of this generation, which included artists such as Leon Golub, Cosmo Campoli, Seymour Rosofsky, and June Leaf. The artists attending the Art Institute at the same time as Westermann—the so-called second generation Chicago imagists—intensified the fantasist approach of the first generation by grafting onto it various permutations of European Surrealism which had dominated the taste of Chicago collectors since the 1940s.¹ These two traditions, figurative expressiveness and Surrealist enigma and fantasy, were the common denominators of this milieu and began to appear in Westermann's work.

During his period at the Institute he began working as a handyman and carpenter to augment his income from the G.I. Bill. His commitment to quality and to doing a good job eventually made it impossible to continue his handyman work because it annoyed him that his employers were more concerned with speed than with quality workmanship. However, he became attracted to the craft involved with woodworking and, using materials available from his various jobs, began applying his cabinetmaking techniques to sculptural forms. Unlike other wood sculptors of the fifties, such as Jeremy Anderson and Louise Bourgeois whose work he undoubtedly saw at the Allan Frumkin Gallery in Chicago, Westermann was concerned that his work be impeccably finished.² In contrast to these other wood sculptors who created form by a carving or subtractive approach, Westermann assembled his work additively, utilizing the same skills and techniques he had developed as a carpenter.

Although obviously unique, his work was initially viewed in relation to the two dominant currents in Chicago art, figurative expressiveness and surrealism. In the beginning, it was perceived as following a logical development from the figurative and expressionist viewpoint



Leon Golub
Colossal Figure, 1961
Lacquer and oil on canvas, 105 x 81"
The Art Institute of Chicago

of the first generation, and pieces like *Soldier's Dream* and *Mysterious Yellow Mausoleum* were interpreted primarily as social comments. This early association was publicly articulated when Westermann was selected as one of three Chicago inclusions in the Museum of Modern Art's "New Images of Man" exhibition in 1959.³ Westermann's identification with this group of artists waned, however, as his imagery ceased to be overtly imbued with war and mutilation themes and as the artists of this generation dispersed geographically and their group identity dissolved. Viewed in retrospect, it was equally misleading to classify him as a Surrealist. Although he utilized the device of unexpected juxtapositions to create enigmatic constructions, he was never motivated by the Surrealists' didactic concerns about art. Because he relied neither on the symbolic and metaphysical principles of Surrealism nor on its methodology of automatism and dream recollection, Westermann's work was less obtuse and more accessible than theirs. In contrast to the Surrealists' programmatic desire to tap the unconscious in order to reveal irrationality and absurdity, Westermann remained an expressionist, intent on concretizing internal experiences. Rather than working toward an interior image as did the Surrealists, he was interested in working away from one. The Surrealist whose work was perhaps closest to his was Joseph Cornell. Although Westermann would have had occasion to see Cornell's work at the Allan Frumkin Gallery in the fifties, there was probably little direct influence.⁴ Despite their mutual use of a box format in which hand-crafted, representational objects are assembled, they were markedly different in their focus. The private world that Cornell created was imbued with a lyric and poetic romanticism, while Westermann's images are direct and visceral. Both artists show a longing for the past, but Cornell's vision was nostalgic and Westermann comments with acerbity on the devalued present.

What differentiated Westermann's art from these antecedents was its unique amalgamation of the expres-



The Soldier's Dream. 1955
Maple, brass, and stained glass; 29"
(73.5 cm) high
William Plummer, Chicago

siveness of the first generation Chicago artists, the mysterious ambiguities of Surrealism, and a craft approach to composition that he had developed as a carpenter.

Uniting these three components in Westermann's work is his vision of the world. Central to the formation of this world view were his war experiences. Unlike individuals who selectively repress the unpleasant memories of their war years or forget them altogether, Westermann has retained these memories. In a letter to a friend he wrote that his recollections of the kamikaze-attacked carriers and exploding munitions ships that he experienced were as vivid as if the events had happened yesterday. One of these attacks occurred when he was a gunner on the U.S.S. *Enterprise*. Strapped into an antiaircraft gun at the stern of his ship, he managed to hit and partially deflect the Japanese bomber whose target was the center of the ship. It crashed instead through a shaft at the bow and exploded, blowing up in the front half of the ship while Westermann watched, strapped to his station in the back. Had the plane hit its intended target, the entire ship would have been destroyed. On another occasion, he watched as one of the first kamikaze planes seen in the war struck a sister ship which was completely engulfed in flames, smoke, and explosions. Every Marine on board was killed and weeks later the ship was still smoking and emanating the horrible stench of death.

The vision of the human condition that Westermann evolved from these experiences is one of a world beset by dangerous events beyond one's control. Individuals are not only powerless to affect the impending and unpredictable destruction around them, but are fundamentally alone. The *Nancy* comic strips which Westermann occasionally includes in his letters articulate this existential world view in which individuals are powerless to control the events of their lives. In one such strip, Nancy is worried that her friends will break an expensive vase belonging to her aunt and she searches the house for a safe place to set it. Finally she puts it on the attic bed, confident of its safety.



Sudden "Kamikaze" Attack, 1946
Ink and gouache on paper,
13 x 8 1/4" (33 x 20.5 cm)
Martha Renner, Atherton, California

As she walks away, a spring snaps in the mattress directly underneath the vase, sending it flying into the air. These comics, like the kamikaze-bombed "death ships," depict incidents that are terrifying because they are beyond the individual's sphere of control.

Throughout Westermann's art one finds images of this helpless and dangerous state. The most ubiquitous of these, the "death ships" and submerged shark fins that he began drawing on board ship as early as 1946, relate directly to his Marine experiences. Other motifs reinforce the sense of impending annihilation and futility of escape suggested by these images: the ladder in *Red Rock Canyon* offers no escape since it does not reach the safety of the nest; the horseback rider in *Cliff* who is pursued by Indians reaches a precipice. Permeating nearly all of these images is the theme of human helplessness in a world that is unpredictable, dangerous, and always on the verge of going out of control.

Westermann's day-to-day encounters with the world are filtered through this basic existential vision, and account for a wide variety of themes found in his work. One finds in many of his early constructions an involvement with sexual themes that perhaps mirror the embitterment he felt at the dissolution of his first marriage. *Mad House*, for example, metaphorically portrays aggressive sexuality as a door to madness, while a box construction called *Untitled*, contains a photograph of blissful newlyweds surrounded by portentous shark fins.⁵ Many of his pieces include images alluding to his belief that human values in contemporary society have disintegrated and have been replaced by materialism and consumerism. *Antimobile*, for example, was made in response to the depersonalization of society by the machine and to the fact that "everything is on wheels nowadays... a hundred million cars... and everything turns and it's all a bunch of junk... I wanted to make something that was just completely anti-wheel, anti-mobile."⁶ References are also made in his work to his belief that no one respects nature



Untitled, 1965

Ash, plate glass, photograph, and paper flowers;
14 x 14 x 6" (35.5 x 35.5 x 15 cm)
William Copley, New York

anymore, that our cities are being destroyed, and that we are inundated with bad craftsmanship and shoddy equipment. The inscription on *Secrets* reads: "This little box is a labor of love and is dedicated to about anything that is not 'shoddy' nowadays and that isn't much! brother. The heyday of the 'slobs'!"

Against such a world, the only viable possibility for survival is to live with personal virtue. Describing his admiration for Robert E. Lee Pruitt, the hero in James Jones's *From Here to Eternity*, Westermann says, "Well, his personal integrity, you know, his ability to face things as they are. Be decent you know. Not just run away from everything."⁷ Westermann's own code of behavior involves this same kind of integrity and courage. Maintaining control and not giving in to carelessness is paramount in his system. This attitude that survival is dependent on doing one's job well in spite of adverse conditions is something Westermann encountered in the Marines. The welfare of a ship depends upon everyone's willingness to maintain order and perform their duties without mishap. Imposing order is a means of establishing control and thereby reducing one's vulnerability. Westermann's atten-



Antimobile, 1966 (see p. 57)

Secrets, 1964
Wood and brass, 6 3/4 x 8 1/2 x 11"
(17 x 21.5 x 28 cm)
John Berggruen Gallery, San Francisco

tion to detail and his desire for order in his own life is succinctly demonstrated by the wood bin in his studio; perfectly inlaid in wooden letters on the front of the bin is the word FRONT. A corollary of Westermann's code of control and self-reliance is his attention to physical fitness which he maintains by practicing gymnastics every day.

This attitude about fitness in his own body is reflected in the strength and durability he requires of his sculpture. Westermann feels that his art faces the same dangerous world that he does and is as vulnerable to unpredictable events as was the vase in the *Nancy* comic. *Close Call* might be interpreted as a metaphor for the close calls that happen when the real world impinges on the self-contained, closed world of his objects. To guard against this, everything must be impeccably constructed—the locks, the crates, everything—so that his art is as impregnable as possible. The double crating of *I'm Goin' Home on the Midnight Train* is a good example of the care Westermann takes even on an object as strong as a hammer. It is as if Westermann has transferred onto his art his own sense of vulnerability and his own response to that plight. This feeling of omnipresent danger also accounts for the fearsome admonitions regarding careless handling that accompany many of his pieces.

The impeccable craftsmanship and attention to detail and durability with which Westermann's objects are made is an immediately engaging and defining characteristic of his work. Each piece is carefully constructed to insure maximum endurance and as much care is lavished on the internal, structural details as on outer, visible ones. Shortcuts or expediency are never resorted to. This approach to woodworking derives partially from traditional carpentry techniques in the massiveness and structural exactitude with which geometric units are joined together. The painstaking manner with which Westermann finishes his objects and his attention to the grain and color of the wood reflects his feeling of reverence for the beauty and individual character of his materials. He employs traditional con-



Close Call, 1965 (see p. 53)



Crate for *I'm Goin' Home on the Midnight Train*, 1974 (see p. 85)

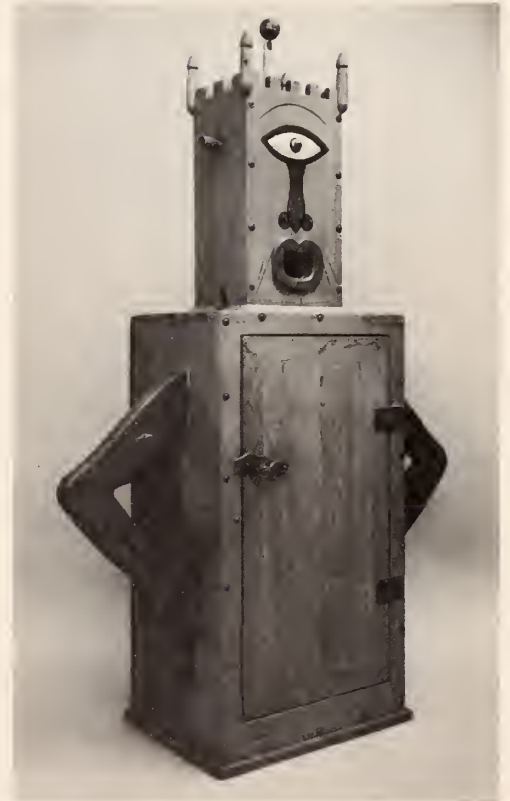


H. C. Westermann, 1975, Connecticut

struction methods such as dovetailed corners and doweled joints, and although he utilizes power tools, all filing and finishing are done by hand. This system of values in which uncompromising, utterly honest craftsmanship combines with strength and durability correlates to Westermann's personal value structure.

The refinement and beauty of his craftsmanship stands in marked contrast to the vernacular images and often garish details with which his pieces are decorated. The resulting impact of his work is quite distinct from most contemporary art and may be informatively compared with folk art. Like naive artisans, Westermann joins together various objects and images in an additive rather than a synthetic manner. This tends to emphasize detail and creates, as was especially true in brightly polychromed pieces such as *Memorial to the Idea of Man if He Was an Idea*, an unmistakably decorative focus. His sculpture shares with folk objects a vigor and directness which results in powerful visceral expressions derived from the personal, almost obsessive vision of the artist.

An iconographic approach to composition which dis-



Memorial to the Idea of Man if He Was an Idea, 1958 (see p. 42)

proportionately accentuates scale according to subjective importance further links Westermann's work to that of the folk artists. In folk art, discrepancies between the real object and the depicted image often result from technical naiveté. Westermann, on the other hand, is a highly sophisticated technician capable of making a perfectly realistic image, but he chooses to exploit the kind of subjective distortions that occur in folk art.

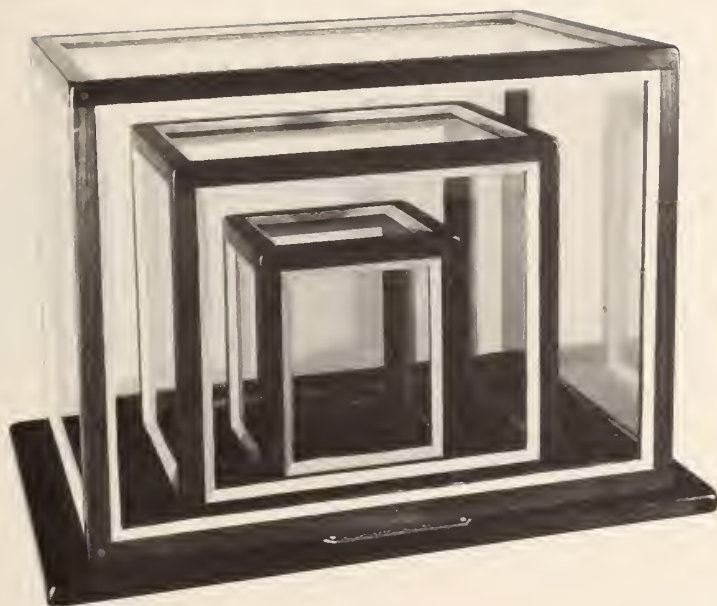
If Westermann's work never conveyed more than the anxiety of living in a threatening world, no amount of craft could save it from degenerating into melodrama. Consequently, Westermann tempers somber allusions to the difficulties of existence with an important mitigating agent—humor. He elicits humorous responses through a variety of means; paradox, or the combination of contradictory or opposing characteristics, occurs most frequently. Paradoxical displacements of hard/soft properties are explored in pieces such as *From the Museum of Shattered Dreams*, where a pliable rope appears to have squeezed wood, and in *The Big Change*, where wood again appears as a soft, pliable substance. In *Mirror and Mallet*, Westermann combines materials and images so structurally at odds with each other that the basic function of the object is denied; the mirror at the end of the mallet renders the object inoperable, since the glass will break if the mallet is used. Counterfeiting materials is another technique for eliciting paradox. The surface of *About a Black Magic Maker*, for example, is primarily overlaid with formica sheets patterned to imitate the wood they cover, while the trim on the upper portions of the piece is made of wood that is carefully painted to imitate the formica. Similarly, in *Battle of Little Jack's Creek*, painted black lines create a trompe l'oeil illusion of cracked glass. Closely related to this kind of paradox is the creation of a situation that is obviously absurd and thus amusing, as in a work such as *Death Ship Run Over by a '66 Lincoln Continental*. Equally absurd are situations in which Westermann exploits the discrepancy between verbal concepts



Mirror and Mallet, 1967
Redwood, brass, and plate mirror;
10¼ x 25 x 5½" (26 x 63.5 x 14 cm)
Mr. and Mrs. Alan Press, Chicago



About a Black Magic Maker, 1959-60
Wood, glass, metal, and formica;
83 x 26 x 42" (210.5 x 66 x 106.3 cm)
Charles Benenson, New York



Clean Air, 1964
Walnut, plate glass, metal, and putty;
16 x 22 x 14½"
(40.5 x 56 x 37 cm)
Kasper König, Munich

and their physical manifestations. *World's Strongest Glue* and *Clean Air* rely on imaginative transformations of conceptual premises into bizarre realities.

Much of Westermann's work also reflects an involvement with puns and deadpan. *Walnut Box* perhaps serves best to demonstrate his extraction of double meanings from words. The box itself is made of American walnut and has the title WALNUT BOX inlaid in black walnut on the lid. The uncompromising literalness of having the box be exactly what it says it is elicits an initial deadpan humor. Opening the lid, however, reveals that the box is filled with real walnuts. In this instance, Westermann materializes several separate but simultaneous applications of the same word. His matter-of-fact pronouncements of literal or perfectly obvious facts create a kind of humor rare in the sculptural tradition. This humor, like his vision of a world beset by danger, stems directly from his psychology and life experiences and appears in his art through the same intuitive processes that he relies on to express intense emotions. An untitled piece consisting of a granite rock chained to its base is inscribed with the legend

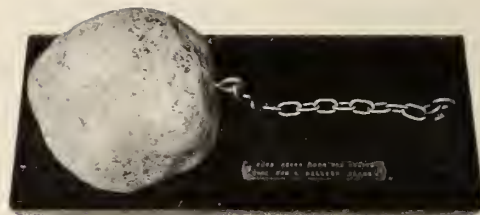


Walnut Box, 1964
Walnut wood, walnuts, and plate glass,
10¼ x 13¼ x 11"
(26 x 33.5 x 28 cm)
Mr. and Mrs. E. A. Bergman, Chicago

"this great rock was buried once for a million years." This is essentially the same kind of humor as that elicited by the inscription of the word FRONT on the front of the woodbin in his studio.

To some extent, this levity mitigates the perception of danger at the core of Westermann's world, but his wit has a double edge. It is close to James Thurber's definition of humor as "terror reconsidered at a calmer moment." Concurrent, for example, with the humor in *Clean Air* is the terrifying notion that clean air can only be obtained by three successive glass encasements. Similarly, *Death Ship Run Over by a '66 Lincoln Continental* embodies the plight of an artwork abused by a senseless world whose empty materialistic values are symbolized by the Lincoln Continental.⁸

Humor and craft occupy complex roles in Westermann's work because they are its most immediate and readily apparent qualities but do not embody its primary significance. "Craftsmanship," Westermann insists, "is very secondary actually. I like the quality of idea first.... Craftsmanship you know, in itself, doesn't do much for me.... Craftsmanship is only, you know, to serve

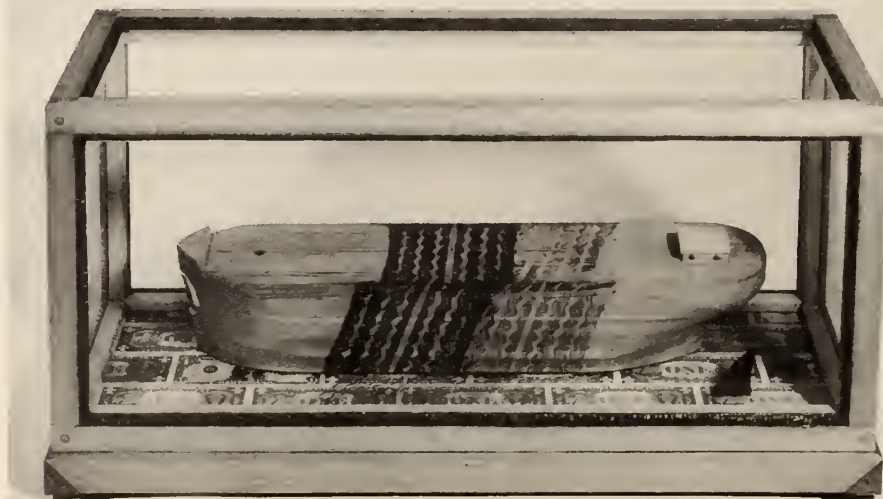


This Great Rock Was Buried Once for a Million Years, 1968

Connecticut fieldstone, wood, metal chain;
9 1/4 x 23 1/4 x 7 1/4" (25 x 60.5 x 19.5 cm)
Allan Frumkin Gallery, New York

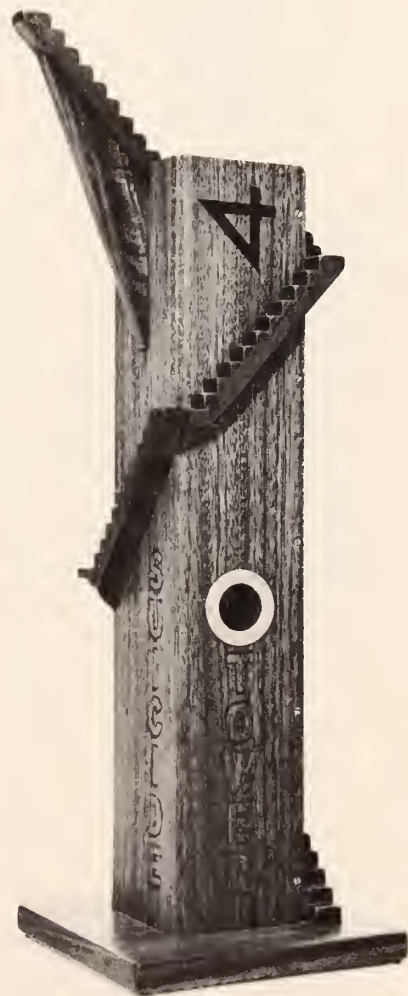
Death Ship Run Over by a '66 Lincoln Continental, 1966

Pine, plate glass, ink, and currency; 15 1/2 x 32 x 11"
(39.5 x 81.5 x 28 cm)
Edwin Janss, Thousand Oaks, California



a purpose, other purposes."⁹ He is also aware that humor alone is insufficient to sustain a piece and has said, "There has to be more to it than a riddle."¹⁰ This primary "quality of idea" Westermann speaks of is not conceptual but is rather the embodiment of intense emotions. The images in Westermann's work are not metaphors or replicas of specific meanings or events. Rather, they function as allegorical containers or visual repositories of emotions extending beyond particular situations to more basic descriptions of the human condition. "The subject matter they assume," Westermann writes, "is irrelevant and is only a prop to hang feelings on (very strong feelings)."¹¹ Thus, for Westermann, specific meanings or rational understandings are not prerequisites for the appreciation of his objects. This emotional rather than rational approach, combined with his abhorrence of dishonesty, prevents him from facile and pretentious explanations about meaning in his work and directs any conversation about his pieces to a discussion of fabrication, craft, and durability.

Westermann's approach to making sculpture is intuitive, and what emerges from his art process is a highly charged yet completely enigmatic object. He does not materialize a preexisting concept; it is only as he works on a piece that its configuration and "idea" emerge. An initial impulse will suggest a piece, but actual construction often triggers a series of intuitive associations which lead to an object quite different from the original motivation. The work evolves through unconscious associations rather than through an analytic progression of thoughts, so that even Westermann himself cannot articulate exactly how he arrives at the finished object or precisely what it means. Sometimes he strives for a generalized emotion as in the case of *Female Figure*. Other times, specific events in his immediate environment will prompt him. *Suicide Tower*, for example, originated when Westermann and his second wife, Joanna Beall, were living in San Francisco and kept hearing accounts of individuals jumping off the Golden Gate Bridge. As Westermann said, "It was tragedy—guys



Suicide Tower, 1965
Honduras mahogany, brass, and ebony,
44 x 14 x 12"
(112 x 35.5 x 30.5 cm)
Mr. and Mrs. Alan Press, Chicago

coming home from work just saying to hell with it."¹² His sculptural response to that situation followed a sequence of images so intuitive and convoluted that it is impossible to unravel specific meanings in either the component elements or the final sculpture. The graphic element on the side of *Suicide Tower* was a response to the proliferation of advertising logos in our society. Westermann sensed the need for a graphic element on the piece and simply chose one that felt right. This quality of "feeling right" is precisely the key to how he makes his art.

In most cases, the psychology of an event will inspire him, and he chooses materials which appropriately manifest the "idea" but physical materials, even construction requirements themselves, may also suggest new pieces. For example, the most striking feature of *Westermann's Table*—the large bolt through the stack of books and the table top—was originally inspired by his desire to securely fix the books to the table; the outrageousness seemed right and he used it. The paradox of a library so secure and ordered that it can never be used was a consequence of the original structural concern. Similarly, the dovetailed joints and plywood laminations that are characteristic of many pieces are inspired by structural rather than aesthetic concerns. Specific materials also generate pieces, as happened when Westermann once polished a pair of his own shoes to such a high gloss that they prompted the sculpture *The Last Ray of Hope*. The use of tar and copper screening in many of his recent works developed out of his involvement with those materials that occurred during the construction of his studio. Frequently the character of one of his own pieces will suggest the possibility of another as is demonstrated by his habit of working in series, pursuing various permutations of the same format or material. Glass and mirror boxes like *Eclipse* and *Rosebud* or copper-mesh houses like *Dancing Teacher* and *Airline Pilot* derive from similarities of materials, while recurring motifs, such as the "death ships" in *Black Tar Death Ship* and *Death Ship Run Over by a '66 Lincoln*



Westermann's studio, Brookfield Center, Connecticut



The Airline Pilot, 1973
Copper screen and solder, 27½ x 26¼ x 21"
(70 x 68 x 53.5 cm)
Allan Frumkin Gallery, New York

Continental, examine emotional rather than physical variations of the same theme.

The complexity of subject matter in Westermann's sculpture varies from direct single-impact works such as *The Big Change*, to complex, almost narrative compositions such as *The Mysteriously Abandoned New Home* or *Phantom in a Wooden Garden*. The implied narrative in these latter works never actually materializes into a story nor coalesces as a mystery to be unraveled by finding clues; rather, the works present the same enigmatic impenetrability as the pieces relying on single-impact paradoxes. The subject matter of *The Mysteriously Abandoned New Home*, for example, remains elusive and inexplicable despite the scenario suggested by the proliferation of details. This sense of unresolvable enigma presents no problem for Westermann because the emotion or "idea" of the piece is non-specific to begin with. Indeed, many of his most powerful pieces are the most enigmatic.

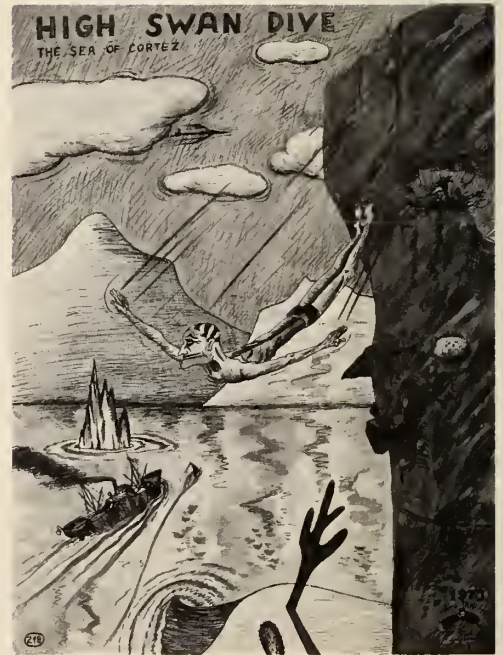
This quality of an apparently narrative format which never resolves the issues or plots it suggests, also characterizes most of Westermann's drawings and paintings.



The Big Change, 1963
Laminated pine plywood, 56 x 12 x 12"
(68.5 x 30.5 x 30.5 cm)
William Copley, New York

Their subject matter seems more accessible than that of the sculptures because the scenes, though fantastic, are recognizable and thus seem more plausible. Westermann began drawing while in the Marines and the particular comic-strip stylization which he developed at that time continues to inform most of his graphic work. Until the late 1960s, when he began treating them independently, his drawings most often took the form of illustrated letters or sketches sent to friends, a practice he continues to this day. The drawings invariably share with the sculpture a sense of a world in which individuals are unmindful of, or powerless to control, the imminent and omnipresent destruction surrounding them. The iconographical motifs of death ships and shark fins depicted in his objects occur frequently in his drawings, where they may appear beside crumbling civilizations or sexually charged vignettes of tuxedo-clad men dancing with women of the night. The themes of the drawings are often dreamlike, haunted images: a ship obliviously passing a stranded man; a thin figure walking wearily in an arid, forlorn valley, unconscious of the dilapidated civilization he passes; an escaped prisoner swimming toward an island full of more fearsome danger than the prison he left. As with dream imagery, the male figure is often Westermann himself in different disguises, sometimes identified by dark, slick hair, an angular jaw, or tatoos of "H.C.W." on his arm. The humorous appearance of the linear caricatures, coupled with their carnival colors, to some extent ameliorates their sinister overtones. Here again, Westermann achieves an interpenetration of humor and tragedy which serves as a vehicle of personal expression without becoming oppressive or melodramatic.

Due to Westermann's protean approach to form, materials, and subject matter, his art has lent itself to a variety of designations. Since the beginning of his career, his work has been categorized under a variety of titles and within many different contexts. To some extent, all of the classifications are valid, which is one reason his work



The Sea of Cortez: High Swan Dive, 1973
Ink and watercolor on paper; 30 x 22¼"
(76 x 56.5 cm)
Private collection, New York

presents such an enigma to art historians. His initial productions were greeted as extensions of the Chicago "Monster School," the group of figurative artists whose work focused on the angst of the human condition. This was followed shortly thereafter by his inclusion in the Oakland Art Museum's Pop Art precursor "Pop Art USA" and in the "New Realism" exhibition shown in Europe in 1964. As with other artists appropriating ready-made imagery in their work, Westermann was initially described by critics as a neo-Dadaist. In 1968 he was included in the Museum of Modern Art's exhibition "Dada, Surrealism and Their Heritage." At the same time, the influence of his bizarre personal vision spread to the West Coast and he was treated as a forerunner of "funk art" in the "American Sculpture of the Sixties" exhibition in Los Angeles. In addition to these better known and more popular classifications, Westermann's art has also been discussed in terms of narrative, anti-formalism, folk art, craft, and language.

This kind of expressive freedom that prevented specific classifications of his work inspired succeeding generations of artists. His influence was particularly prevalent among third generation Chicago painters such as Jim Nutt, Ed Paschke, and Karl Wirsum. Although Westermann had moved to Connecticut in 1961, his work continued to be seen in Chicago in exhibitions at the Allan Frumkin Gallery which had represented him since 1956. For this generation, Westermann was a spiritual father, operating in part as a direct influence, in part as a role model. As a renegade, motivated by his own interests and drawing upon his own sources, he gave these artists freedom. At the same time, they were drawn to and adopted the attitudes toward subject matter and imagery that he employed. As Jim Nutt, perhaps the best known of the Chicago artists, noted, "Westermann was talking about his own life while Leon Golub was talking about Greek myths."¹³ Elements in Westermann's work such as vernacular and banal sources, earthy humor, word plays, sexual references, nar-



The Plush, 1963 (see p. 47)

rative, and the proliferation of details became characteristics of what was identified as the third generation "Chicago School." Despite their external resemblances, however, Westermann's art remains more transcendent and more concerned with metaphysical dilemmas than the art of that generation. Groups like the Hairy Who, a loose association of artists who exhibited together in the 1960s, were more inclined toward the decorative, the unemotional, and the irreverent.

Most of these artists were painters and Westermann's drawings affected them as much as his sculptures. The narrative and caricature style he had developed in the Marines was expanded in 1959 in two paintings, *Battle of Little Big Horn* and *Destruction Machine from Under the Sea*. Jim Nutt worked briefly at the Frumkin Gallery in 1965 and 1966 and would have had occasion to see these paintings and the drawings and illustrated letters Westermann sent periodically to Frumkin. What specific influences they had on him or on other Chicago painters is difficult to ascertain, but they certainly prefigured the style these artists eventually adopted.

An impact similar to the one Westermann exerted in Chicago was felt in San Francisco where an equally strong tradition of non-formalist art existed. Westermann's predilection for discredited materials, autobiographical themes, and punning became a source of inspiration, both personal and aesthetic, to a group of artists including William Wiley and Bruce Nauman. His freewheeling attitude about the possibility of making art without reference to taste and his exploitation of vernacular subject matter were integrated into a body of work categorized generally under the rubric "funk" (a term adapted from jazz which referred to unsophisticated, visceral sounds drawn from folk traditions). Unlike the Pop artists who dispassionately presented commercial images with a view toward their cultural significance, Westermann utilized discredited aspects of American society as if they were precious objects. By treating them as materials rather than as subject matter replete

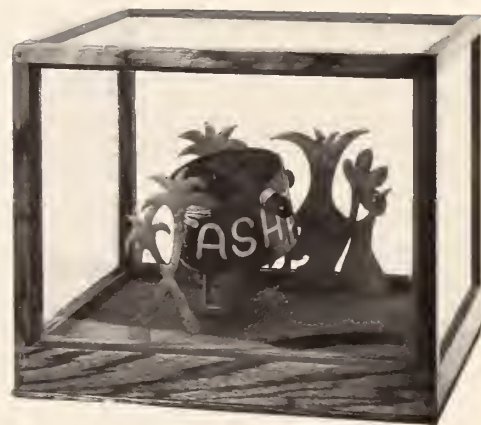


Battle of Little Big Horn, 1959
Oil on canvas, 15 x 15" (38 x 38 cm)
Allan Frumkin Gallery, Chicago

with art-historical and sociological overtones, Westermann's work seemed to eschew accepted standards of "high" art more irreverently than the Pop artists. As one writer astutely noted in comparing Westermann's appropriation of cheap vinyl tile design to Lichtenstein's comic book iconography, "...if a hierarchy of subject matter were set up, Lichtenstein's contemptible sources seem heroic next to Westermann's tile designs, which are *beneath* contempt and therefore virtually invisible."¹⁴ It was precisely his imaginative use of materials and images which were "beneath contempt" that the Funk artists adopted.

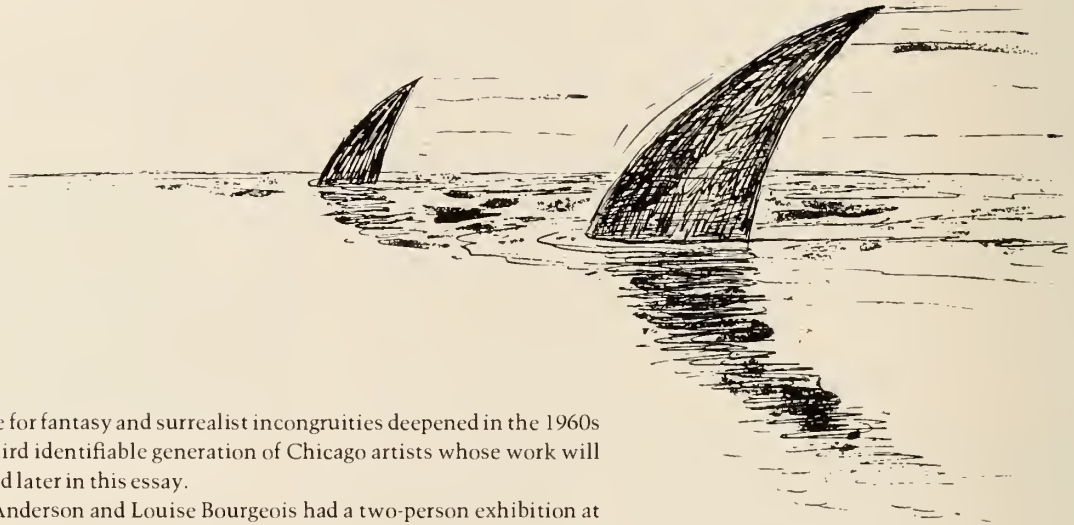
Westermann's proclivity for punning and autobiographical references also found fertile ground in California in the sixties. The incorporation of language into artwork, which Bay Area artists like Wiley and Nauman adopted during this period, reflects the audacious wit of Westermann's inscribed titles and graphics. Wiley, whose presence as an artist and as a teacher was germinal to the entire San Francisco region, wrote that Westermann was a "friend, guide and source of information and inspiration ever since I saw his work in the late fifties."¹⁵

Through his own exhibitions and through these later generations of artists, Westermann exerted a tremendous regional influence. For younger artists he opened a door onto a new realm of sculptural possibilities. His rejection of a strictly formalist approach to composition, his willingness to make art out of otherwise ungainly aspects of American culture, and his use of narrative have become standard elements among otherwise disparate styles. While one usually thinks of influential artists as progenitors of movements or ideologies, Westermann's influence has disseminated without coalescing into any particular school. Younger artists have been affected by specific aspects of his art such as craft, narrative, humor, miniaturization, decorative motifs, or vernacular subject matter without adopting his imagery or imitating his style. This is necessarily true, because the unique imagery in all of Westermann's art originates from his intense need for



U.F.O. Landing in Africa, 1974 (see p. 86)

personal expression, rather than as a response to art-historical issues or formal didacticism. His single greatest influence may be his commitment to his own freedom and vision and his courage to be utterly outrageous when it suits his needs.

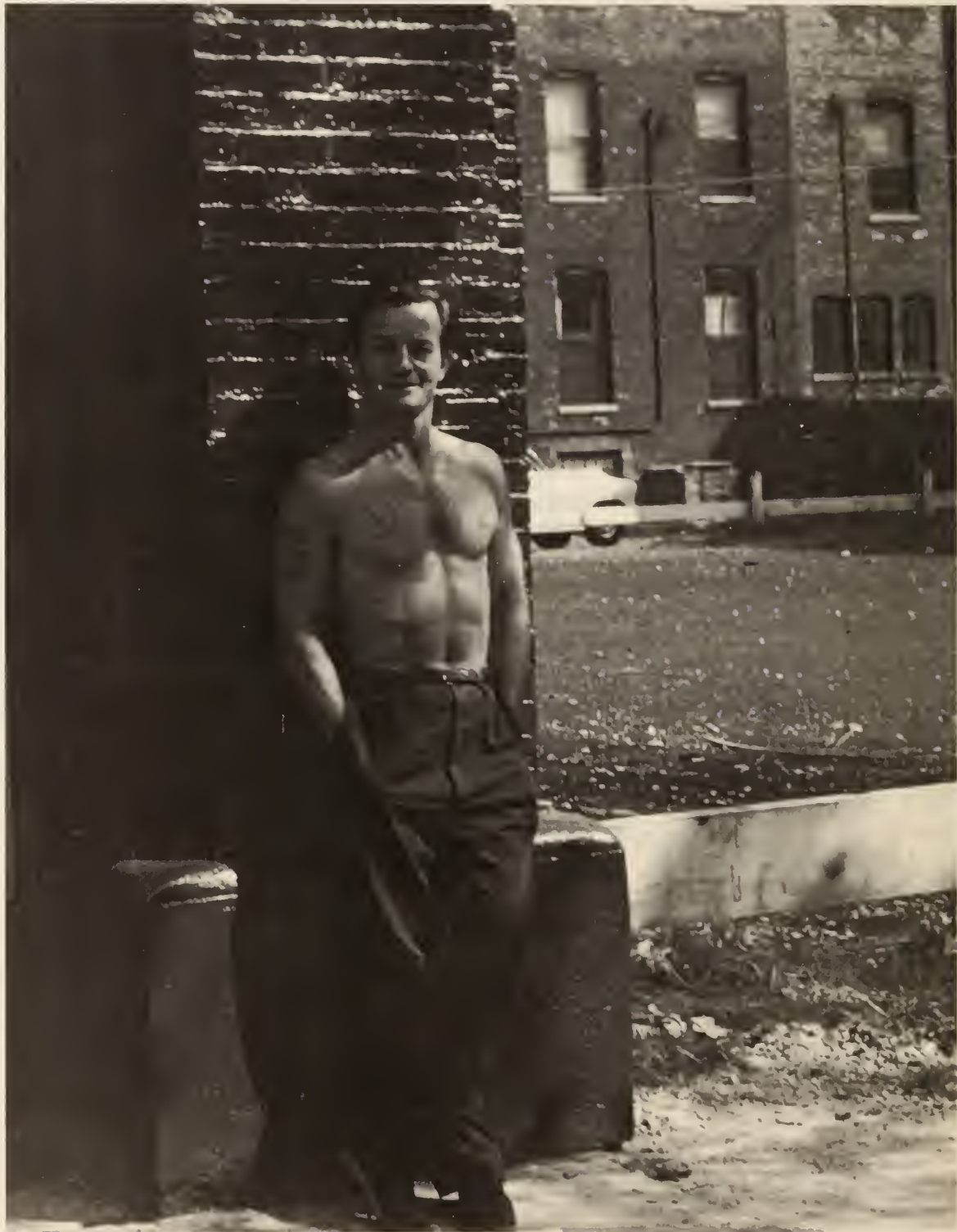


NOTES

1. The taste for fantasy and surrealist incongruities deepened in the 1960s with the third identifiable generation of Chicago artists whose work will be discussed later in this essay.
2. Jeremy Anderson and Louise Bourgeois had a two-person exhibition at the Allan Frumkin Gallery, Chicago, in 1952. Anderson's work was shown there in a one-person exhibition in 1954, followed by a two-person show with Leon Golub in 1955.
3. The other two Chicago inclusions were Leon Golub and Cosmo Campoli.
4. Joseph Cornell's work was shown at the Allan Frumkin Gallery, Chicago, between 1953 and 1956. He had a major one-person exhibition there in 1954.
5. Westermann's attitude toward sexual conflict softened immeasurably after his marriage in 1959 to the painter Joanna Beall.
6. Martin Friedman, unpublished interview with Dennis Adrian and H.C. Westermann, Lowell Hotel, New York City, June 28, 1966.
7. *Ibid.*
8. Perhaps this means of neutralizing the unpleasant forces of life with humor parallels the contemporary trend toward comedy in mass media. Common to both is the intermeshing of tragedy and humor.
9. Friedman interview.
10. *Ibid.*
11. Letter to Peter Freeman, October 31, 1977.
12. Friedman interview.
13. Conversation with the author, November 1977.
14. James Monte, "Bagless Funk," *American Sculpture of the Sixties* (Los Angeles: Los Angeles County Museum of Art, 1967), p. 35.
15. Letter to the author, November 1977.



Reminiscences



H. C. Westermann, mid-1950s, Chicago



People who know H.C. Westermann frequently use the word "genuine" when describing him, yet his personality is entirely unique. He takes each moment of his life seriously, but somehow his gravity combines with a natural sense of humor and lends a refreshing spontaneity to every situation. Often this results in outrageous comedy, as at the opening of his retrospective exhibition at the Los Angeles County Museum of Art in 1968, when he entered the gallery walking on his hands. He maintains a strict ethical and moral code which includes remarkable physical fitness and, at age 55, he will cheerfully demonstrate this by climbing a 25-foot rope hand over hand. His humor can be as bawdy as that found in a navy bar, but he believes in being a perfect gentleman and maintains a chivalrous demeanor around women. His unique approach to the world has endeared him to a wide range of individuals who hold his friendship in high regard. To convey a sense of this remarkable personality, a selection of anecdotes collected from a few of these individuals describing situations or encounters they have had with him is included here.

After the marriage ceremony of a close friend, Westermann pulled the bride aside and said he wanted to ask her two questions. The first one was, "Do you like Harry?" to which she replied, "Yes," as she had just married him, she liked him. The second question was "Do you like art?" She thought for a moment and then said she liked it but didn't think she understood it very well. Westermann's reply to that was "It's the same with me."

Westermann's basement apartment in Chicago was actually a small area surrounding the boiler. In this room, he kept everything in amazing order, and every morning he would roll up his cot much as he had done in the Marines. Each morning he would also carry a heavy boulder up and down the stairs in order to keep in shape.

In his early days in Chicago, Westermann was employed by two friends to build closets in their bathroom. The distinct feature they remember about the two weeks Westermann worked on the closets was that every night, after he had finished working, he would wash the wood down with soap and water.

"So I said—so you do yoga eh Cliff?"

"Yeah."

"Well, how is it?"

"It's supposed to make you more relaxed...but all it does is make me more nervous."

"Really!"

"Yeah...ah balls I could sit there a million years and never see the light."

Many years ago when Cliff's first wife would go to work she would leave their one-year-old son with Cliff to watch over him. Cliff wanted very badly to do his work but found it much too distracting with "the kid—screaming around all the time." He finally invented a method to keep "the kid" preoccupied for hours while he did his work. He put a nice gooey substance like molasses all over "the kid's" fingers and gave him a feather. "The kid" would sit for hours transferring the feather from one hand to the other in great fascination and frustration. Needless to say his wife was horrified.

A friend of Westermann's asked him why *The Mysteriously Abandoned New Home* was "abandoned." With a grave expression he answered, "I don't know exactly. It could have been a death in the family, or some newlyweds may have suddenly gotten divorced."

A friend visiting Westermann on Division Street in Chicago was shown around his apartment. Instead of



The Mysteriously Abandoned New Home, 1958
Pine, 50½" (128 cm) high
The Art Institute of Chicago



showing the friend his artworks which were in evidence, Westermann showed him his collection of tools and commenced an hour's discussion of how wonderful and visually interesting tools can be.

Westermann's studio, Brookfield Center, Connecticut

At an exhibition opening, Westermann was once overheard to admonish jokingly a two-year-old child to "get your hands off the art you little creep."

A friend of Westermann's took home a recently purchased Death Ship enclosed in a special traveling case with rope handles that Westermann had made for it. Upon seeing the packing crate, his wife broke out in hysterics and screamed that she didn't want to have a baby coffin in the house. The husband thought her attitude was ridiculous, but in order

to calm her, said he would take it away in a cab. When the cab driver arrived, he refused the job saying that he didn't want to carry a baby's coffin in his cab.

On one occasion, Cliff decided to make a jack-o'-lantern out of a large granite boulder. He drew a face on it and took it to an old Connecticut tombstone carver to have the features sandblasted. He convinced the man to make it by telling him that a friend of his by the name of Jack Lantern, a member of the Hell's Angels, had been killed in a motorcycle accident and that he wanted to make a headstone for his grave. Cliff was so delighted with the result he later took in another boulder, explaining that the family had been so pleased they now wanted a foot stone.



Jack, 1971

Connecticut fieldstone, walnut and ebony,
17¼ x 16 x 12¼" (43.5 x 40.6 x 32.4 cm)
William Copley, New York



Plates



I'd Like to Live Here, 1955
Laminated maple; 16 x 16 x 16" (40.5 x 40.5 x 40.5 cm)
Mr. and Mrs. E.A. Bergman, Chicago



Old Eccentric's House, 1956-57
Spruce lath and mirror, 18½ x 18¾ x 33¼" (47 x 48 x 84.5 cm)
Dennis Adrian, Chicago



The Uncommitted Little Chicago Child, 1957
Oak, maple, watch, and postcard; 29¼ x 6½ x 4⅞" (75.5 x 16.5 x 10.5 cm)
Charles S. Jules, New York



A Very Unusual Physician, 1957

Pine, brass, glass, and aluminum paint; 8½ x 12 x 9¼" (21.5 x 30.5 x 23.5 cm)

Betty Asher, Beverly Hills, California



Burning House, 1958

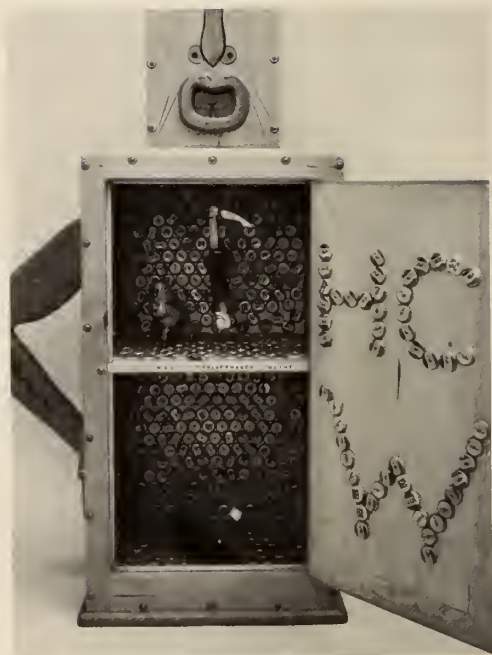
Various woods, brass, tin, glass, and enamel; 43 x 10 x 10" (109 x 25.5 x 25.5 cm)
Joanna Beall, Brookfield Center, Connecticut



Evil New War God, 1958

Brass, partially chrome-plated; 17 x 15 x 15" (43 x 38 x 38 cm)

Howard and Jean Lipman, New York



Memorial to the Idea of Man if He Was an Idea, 1958
Pine, bottle caps, metal, glass, enamel, and toys; 57 x 40 x 13" (145 x 101.5 x 33 cm)
Mr. and Mrs. Lewis Manilow, Chicago



Object Under Pressure, 1960

Douglas fir and pressure gauge; 71 x 30 x 30" (180.5 x 76 x 76 cm)

Edwin Janss, Thousand Oaks, California



Exotic Garden, 1962

Polychromed laminated pine plywood and mirror; 27 x 32 x 22½" (68.5 x 81.5 x 57 cm)

Mr. and Mrs. Lewis Manilow, Chicago



Untitled (Oil Can), 1962

Galvanized metal and rope; 22¼ x 10 x 10" (56.5 x 25.5 x 25.5 cm)

*Whitney Museum of American Art, New York; Gift of Charles Cowles
(and purchase)*

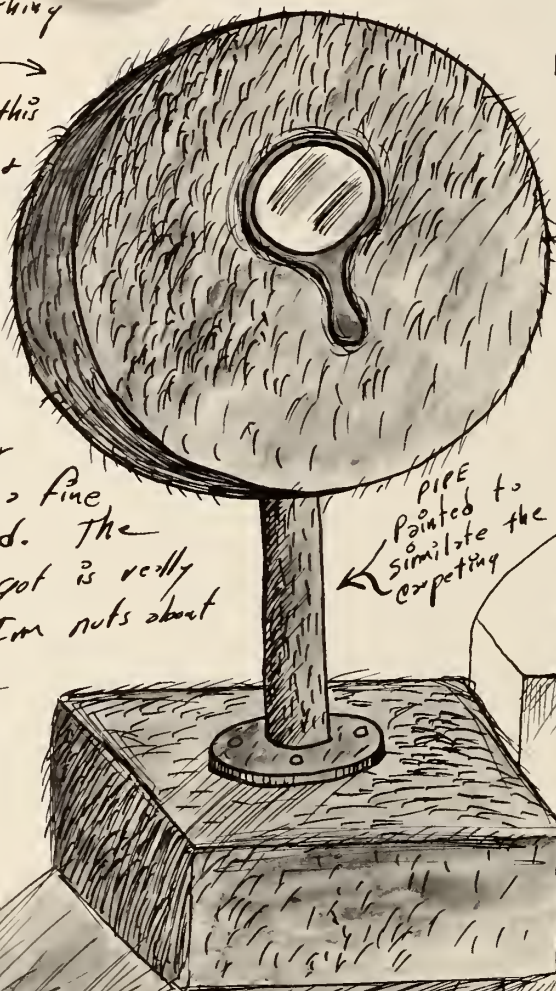
Dear Allan:

It will look something like this →
Of course this is tentative & there might be minor changes.

I'm all excited with this & after this I have a fine one planned. The competing I got is really beautiful → I'm nuts about it!! Hope you are fine ole friend.

Chiff
Anchor

TITLE: "THE PLUSH"
(from an expression of Nelson Allgren's.)



Kelley green + purple (actually the values are much lighter than these)

pink mirror frame

The height is 6' 10"

PIPE painted to simulate the competing

I have a good idea for that door for Wm Copley

3 doors in one (each that opens)
It's just a matter of being able to find the time to do it.

what do you think?

Study for The Plush, from a letter to Allan Frumkin, 1963
Ink and watercolor on paper; 11 7/8 x 8 7/8" (30 x 22.5 cm)
Private collection, New York



The Plush, 1963

Wood, carpet, and metal pipe; 62 x 29 x 21" (157.5 x 73.5 x 53.5 cm)

Samuel Wagstaff, New York



Eclipse #1, 1963

Pine, plate glass, and mirror; 10 x 10 x 5 1/4" (25.5 x 25.5 x 14.5 cm)

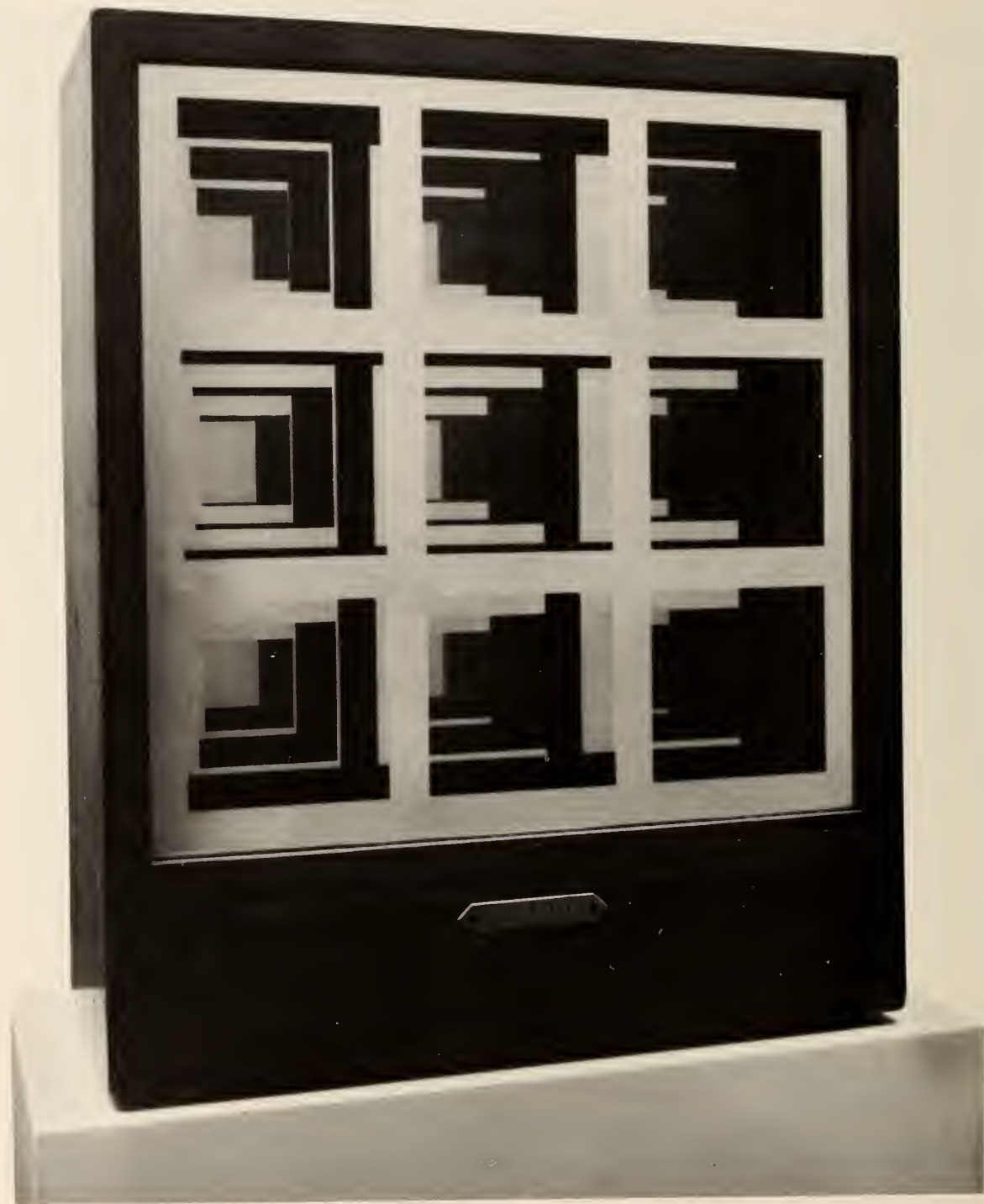
Mr. and Mrs. Frank A. Miranda, Sacramento, California



Mad House, 1958

Douglas fir, glass, metal, and enamel; 39½ x 20 x 20" (100.5 x 51 x 51 cm)

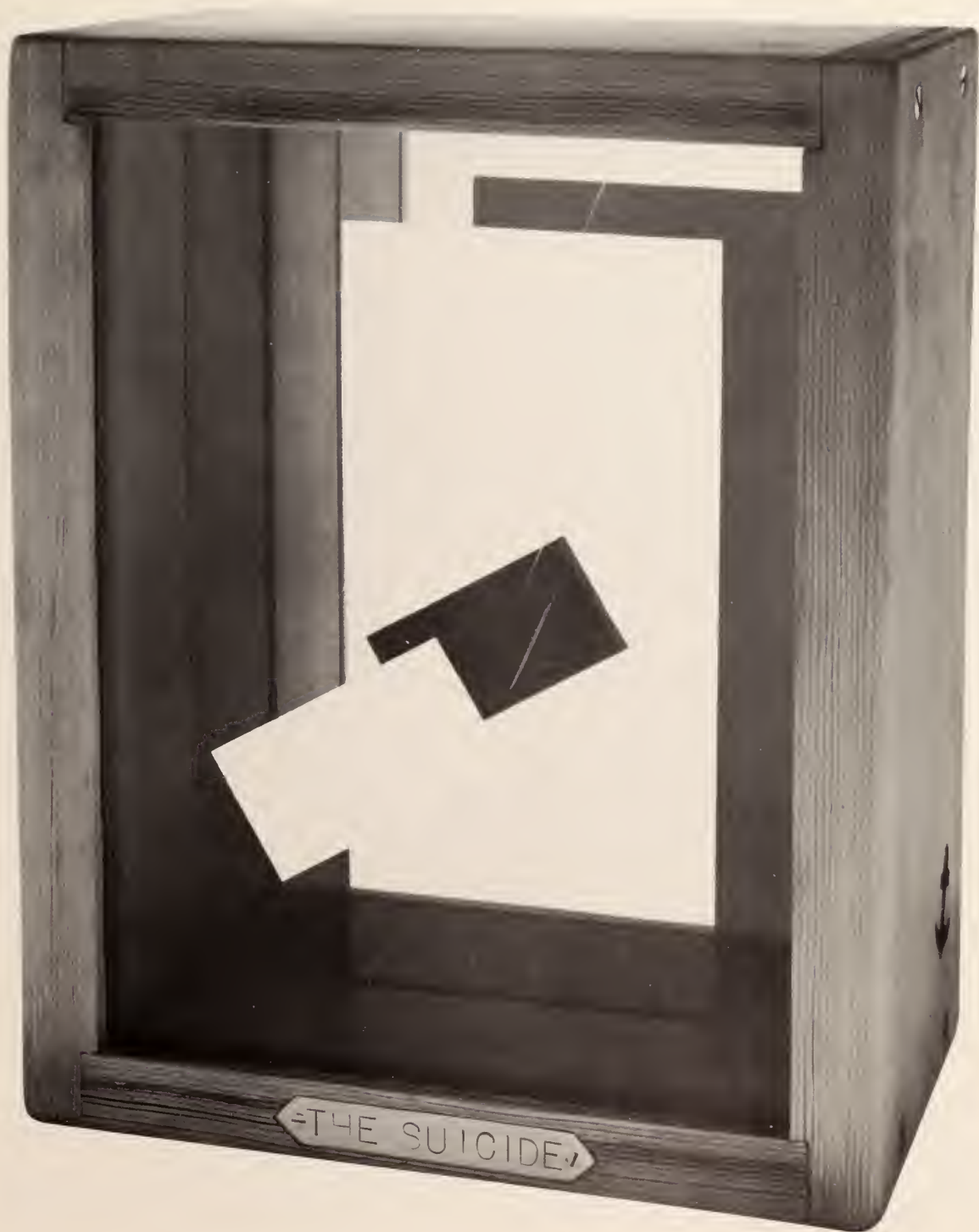
Mr. and Mrs. Joseph Shapiro, Chicago



Rosebud, 1963

Douglas fir and plate glass mirror; 23 $\frac{7}{8}$ x 19 $\frac{1}{4}$ x 9 $\frac{1}{4}$ " (60.5 x 50 x 23.5 cm)

Mr. and Mrs. Leonard J. Horwich, Chicago



The Suicide, 1963

Wood, plate glass, and plate mirror; 14 x 14 x 9" (35.5 x 35.5 x 23 cm)

Sterling and Richard Holloway, South Laguna Beach, California



Mysterious Yellow Mausoleum, 1958
Douglas fir, metal, tar, and enamel; 49" (124.5 cm) high
Dr. Arthur Neumann, San Francisco



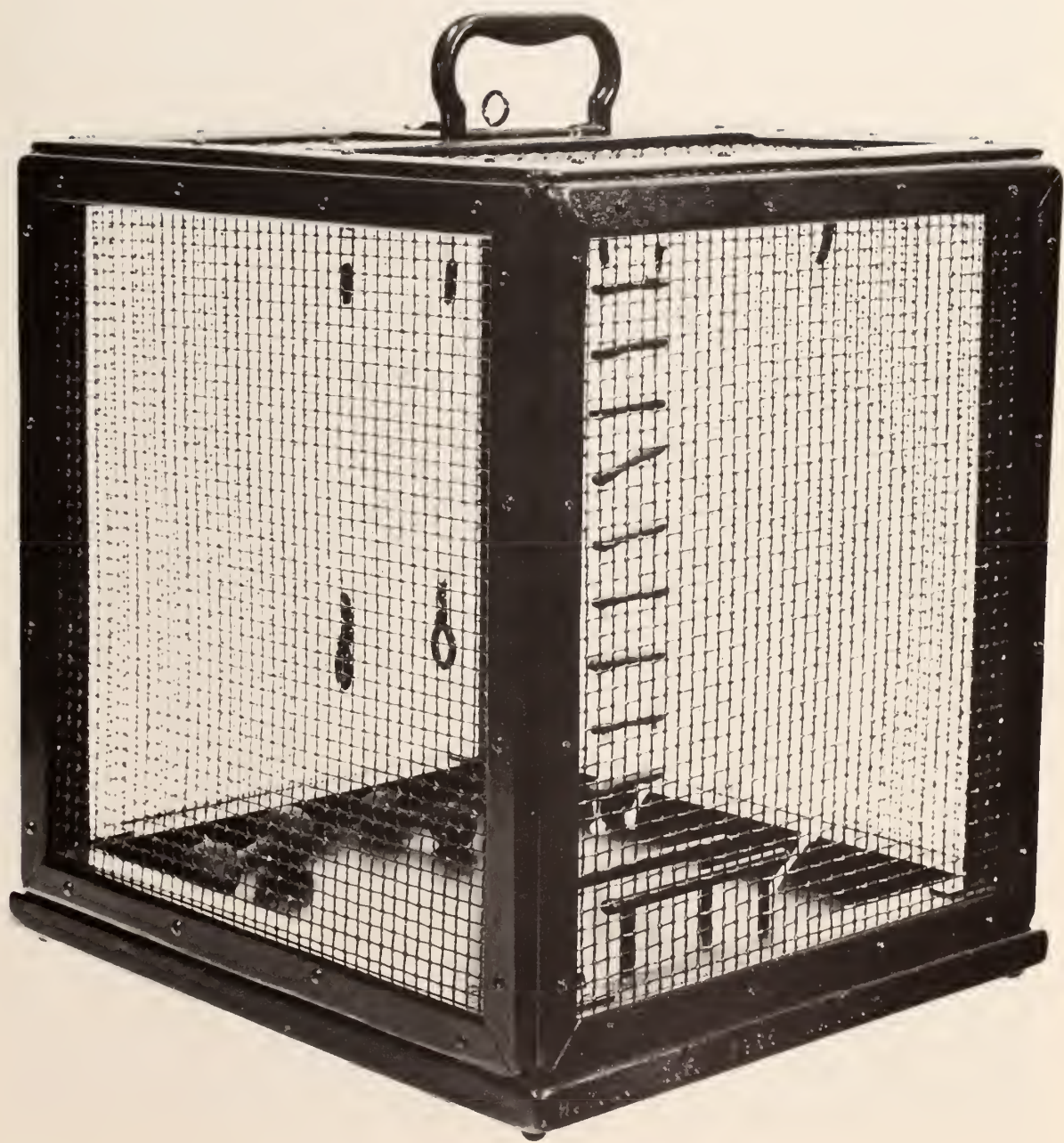
A Close Call, 1965

Pine, spruce, cloth, fur, paper, and plate glass; 15 x 14¼ x 9¼" (38 x 37.5 x 23.5 cm)

Private collection, New York



From the Museum of Shattered Dreams, 1965
Cedar, ebony, pine, rope, and string; 29 x 25 x 15" (73.5 x 63.5 x 38 cm)
Walker Art Center, Minneapolis



A Little Black Cage, 1965

Walnut, enamel, and copper wire screen; 15½ x 11½ x 12½"
(39.5 x 29 x 32 cm)

Barry Miller, London



A Family Tree, 1964

Plate glass, wood, carpet, and copper tubing; 15½ x 17½ x 11¼" (39.5 x 44.5 x 28.5 cm)

Rhett and Robert Delford-Brown, New York



Antimobile, 1966

Laminated Douglas fir plywood and metal; 67¼ x 35½ x 27½" (171 x 90 x 70 cm)

Whitney Museum of American Art, New York; Gift of the Howard and Jean Lipman Foundation, Inc.

March 28, 1966

Dear Allan:

I've finished the piece & it turned out real good I think - Very strange object, not saccharine at all. But very serious indeed. Given me a lot of satisfaction if you want to see it I think it will be good in your show.

I have not fitted it other than an "Homage to Amer. Art." & dedicated to E. Nagelmann.

FIR 3x3 Permanently bolted to base

48"

(Dasper & some pieces were out yesterday (Sun)) They are very nice. I like him particularly well.

18"

ASH

Big Fir BATH

Anchor brand

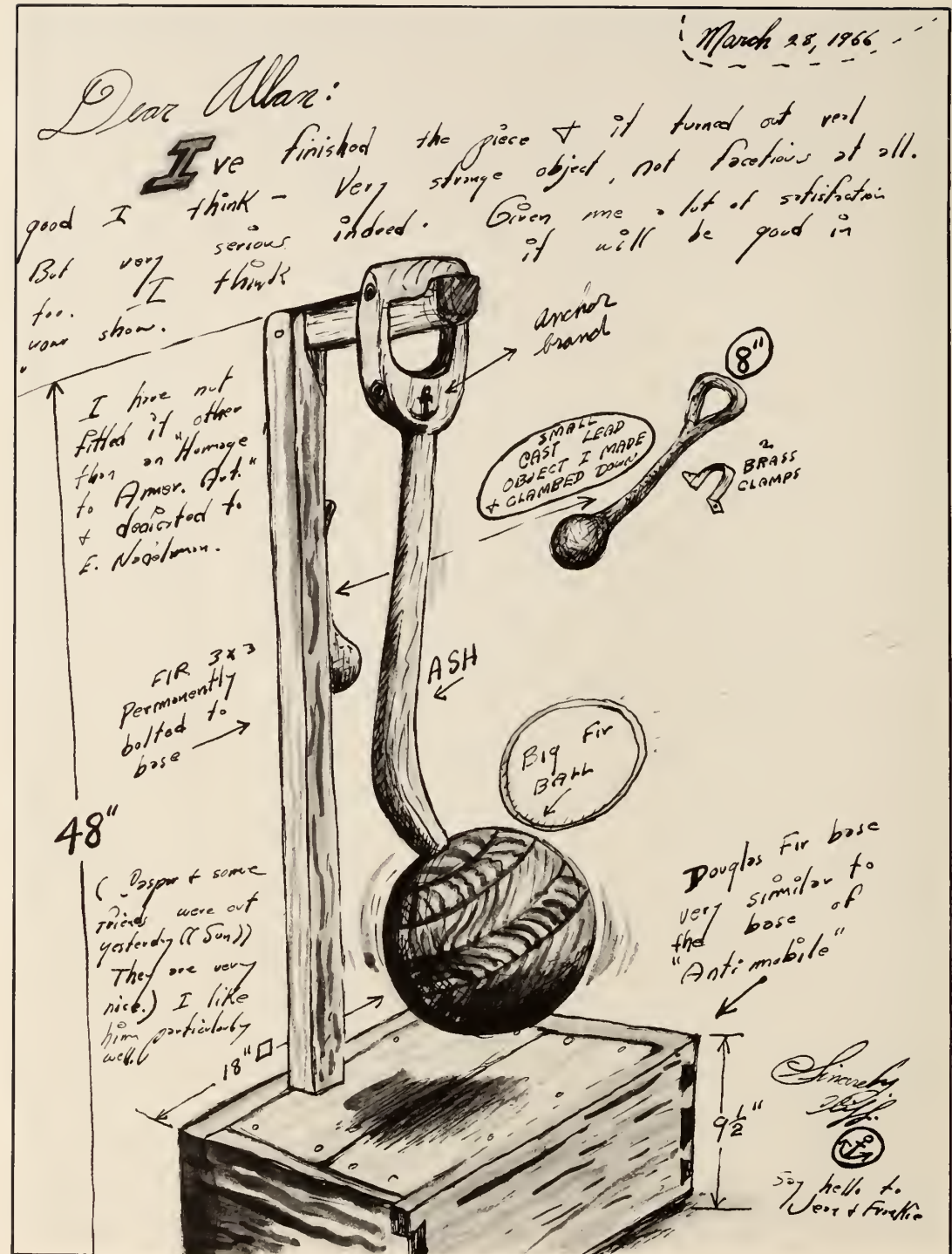
SMALL LEAD OBJECT I MADE + CLAMPED DOWN

2 BRASS CLAMPS

Douglas Fir base very similar to the base of "Anti mobile"

Shirley
3/28/66
[Signature]

Say hello to Vera & Freddie



Study for Homage to American Art (Dedicated to Elie Nadelman), from a letter to Allan Frumkin, 1966
Ink and watercolor on paper; 13½ x 10" (34.5 x 25.5 cm)
Private collection, New York



Homage to American Art (Dedicated to Elie Nadelman), 1965
Douglas fir, ash, and lead; 48 x 30 x 30" (122 x 76 x 76 cm)
Mr. and Mrs. Alan Press, Chicago



Westermann's Table, 1966

Laminated Douglas fir plywood, leather-bound books, and steel; 51 x 30 x 30" (129.5 x 76 x 76 cm)

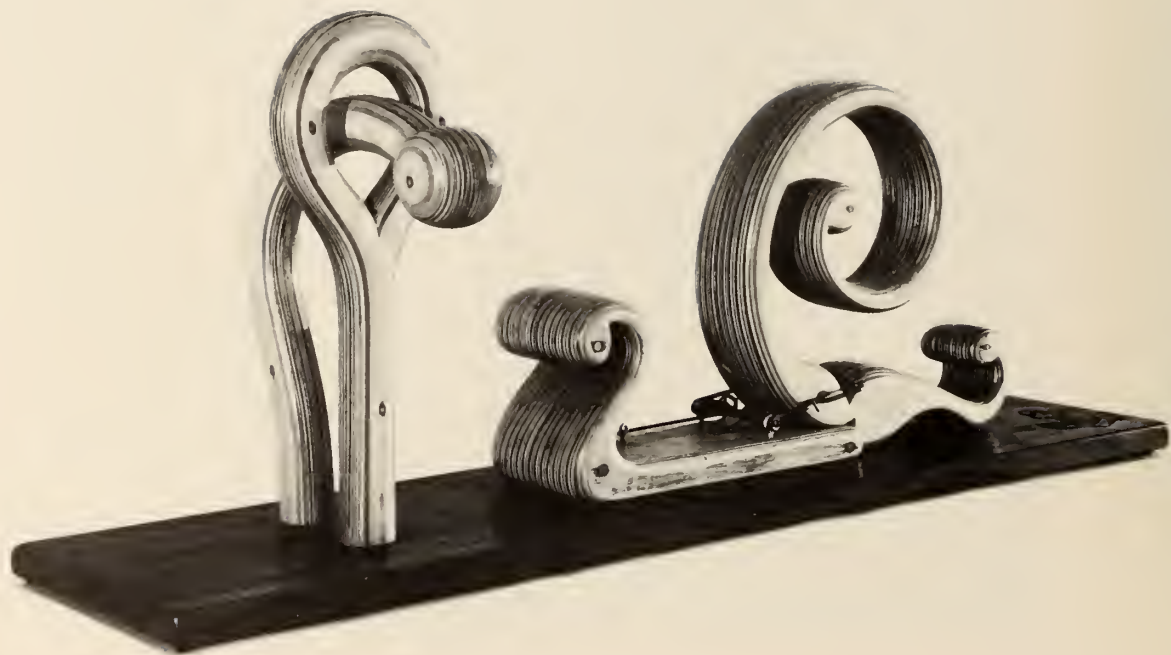
Mr. and Mrs. Alan Press, Chicago



Control, 1968

Copper, wood, plate glass, tar, and feathers; 25½ x 11¼ x 11¼" (65 x 28 x 28 cm)

Mr. and Mrs. Alan Press, Chicago



Nouveau Rat Trap, 1965

Finnish birch, plywood, Brazilian rosewood, and metal; 13 x 34 x 7½" (33 x 86.5 x 19 cm)

Rhett and Robert Delford-Brown, New York



Imitation Knotty Pine, 1966

Clear pine, brass, and inlaid knotty pine; 21 x 21 x 12 1/4" (53.5 x 53.5 x 32.5 cm)

Edwin Janss, Thousand Oaks, California



Red Rock Canyon, 1968

Wood, plate glass, and mixed media; 27¼ x 10 x 10" (70.5 x 25.5 x 25.5 cm)

Edwin Janss, Thousand Oaks, California



Battle of Little Jack's Creek, 1970

Plate glass, wood, and mixed media; 30 x 24 x 16" (76 x 61 x 40.5 cm)

Bob and Laura-Lee Woods, Los Angeles



Out of the Night, 1966
Bronze; 10½ x 25 x 5½" (26.5 x 63.5 x 14 cm)
Dr. and Mrs. Judd Marmor, Los Angeles



World's Strongest Glue, 1966
Bronze; 16 x 11 x 20" (40.5 x 28 x 51 cm)
Noma Copley, New York



Cliff, 1970

Laminated Douglas fir plywood, vermillion, putty, plate glass, chrome, and painting by Joanna Beall;

37 $\frac{3}{8}$ x 16 $\frac{3}{8}$ x 16 $\frac{3}{8}$ " (95 x 41.5 x 41.5 cm)

Indiana University Art Museum, Bloomington



American Death Ship on the Equator, 1972

Copper, amaranth wood, pine, and plate glass; 12 x 36 x 13¼" (30.5 x 91.5 x 35 cm)

Henry and Gilda Buchbinder, Chicago



The Jock Strap, 1966-67
Bronze; 26¼ x 36 x 7½" (66.5 x 91.5 x 19 cm)
A. James Speyer, Chicago



Defoliated, 1967

Swamp alder, string, and mirror; 59 x 12 x 6" (150 x 30.5 x 15 cm)

Mr. and Mrs. E. A. Bergman, Chicago



The Dancing Teacher, 1972

Copper screen, glass, lead, and wood; 21 x 28 x 17¼" (53.5 x 71 x 45 cm)

Nicholas Wilder, Los Angeles



A New Piece of Land, 1973

*Vermilion, ebony, maple, tar, plate glass, and painting by Joanna Beall;
30½ x 25½ x 24" (77.5 x 65 x 61 cm)*

Mr. and Mrs. David C. Robinson, Sausalito, California



Death Ship of No Port, 1968

California redwood, ebony, amaranth, brass, and goatskin; 9½ x 16¾ x 6½" (24 x 42.5 x 16.5 cm)

David Lawrence Design, Chicago



The Last Ray of Hope, 1968

Pine, linoleum, galvanized sheet metal, plate glass, and one pair of leather shoes.

16 $\frac{7}{8}$ " x 25 $\frac{1}{4}$ " x 16 $\frac{3}{8}$ " (43 x 65.5 x 41.5 cm)

Private collection, New York



Hutch—One Armed “Astro-turf” Man with a Defense, 1976
Astro-turf, pine, ash, aspen wood, and sticks; 75 x 29 x 20" (190.5 x 73.5 x 51 cm)
Mr. and Mrs. Alan Press, Chicago



Female Figure, 1977

Pine, watercolor on paper, and plate glass; 80 x 35 x 32" (203 x 89 x 81.5 cm)

William Copley, New York



Untitled, 1968

Granite rock and chain; dimensions variable

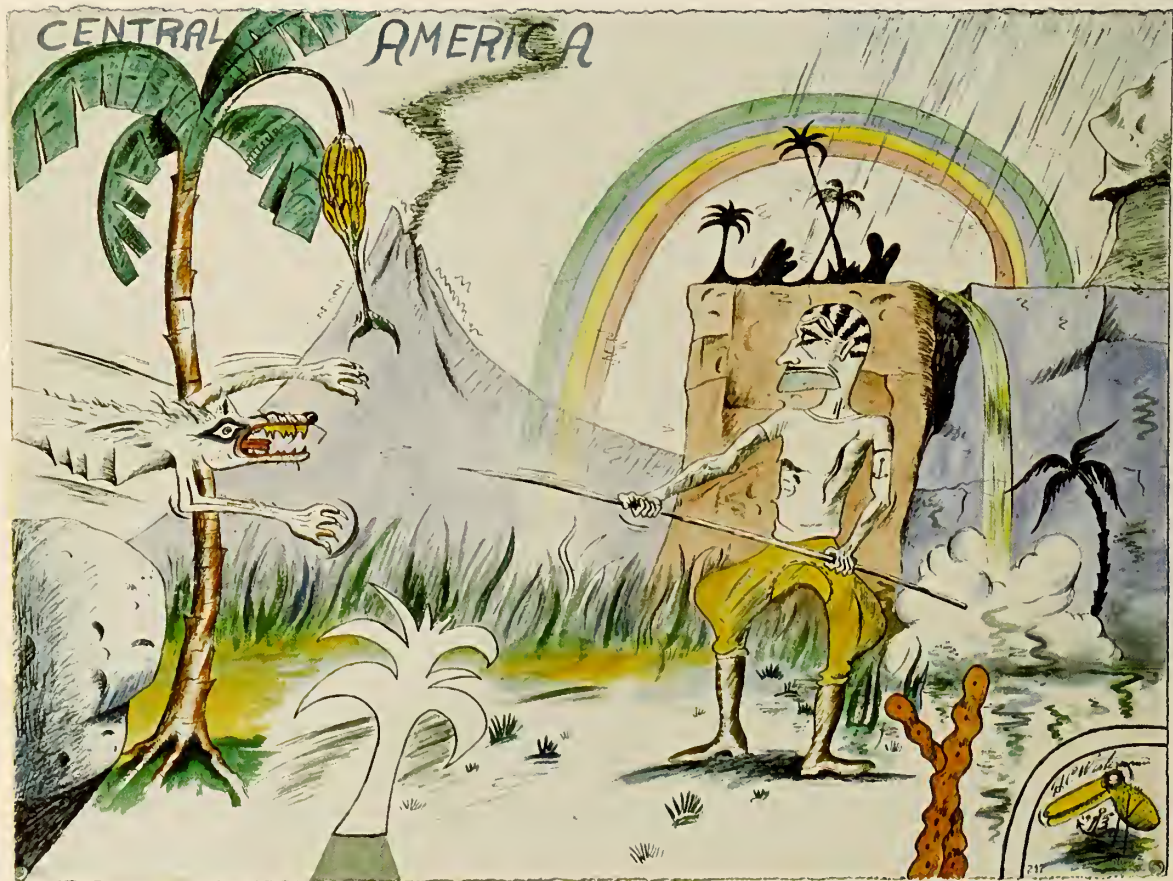
Kasper König, Munich



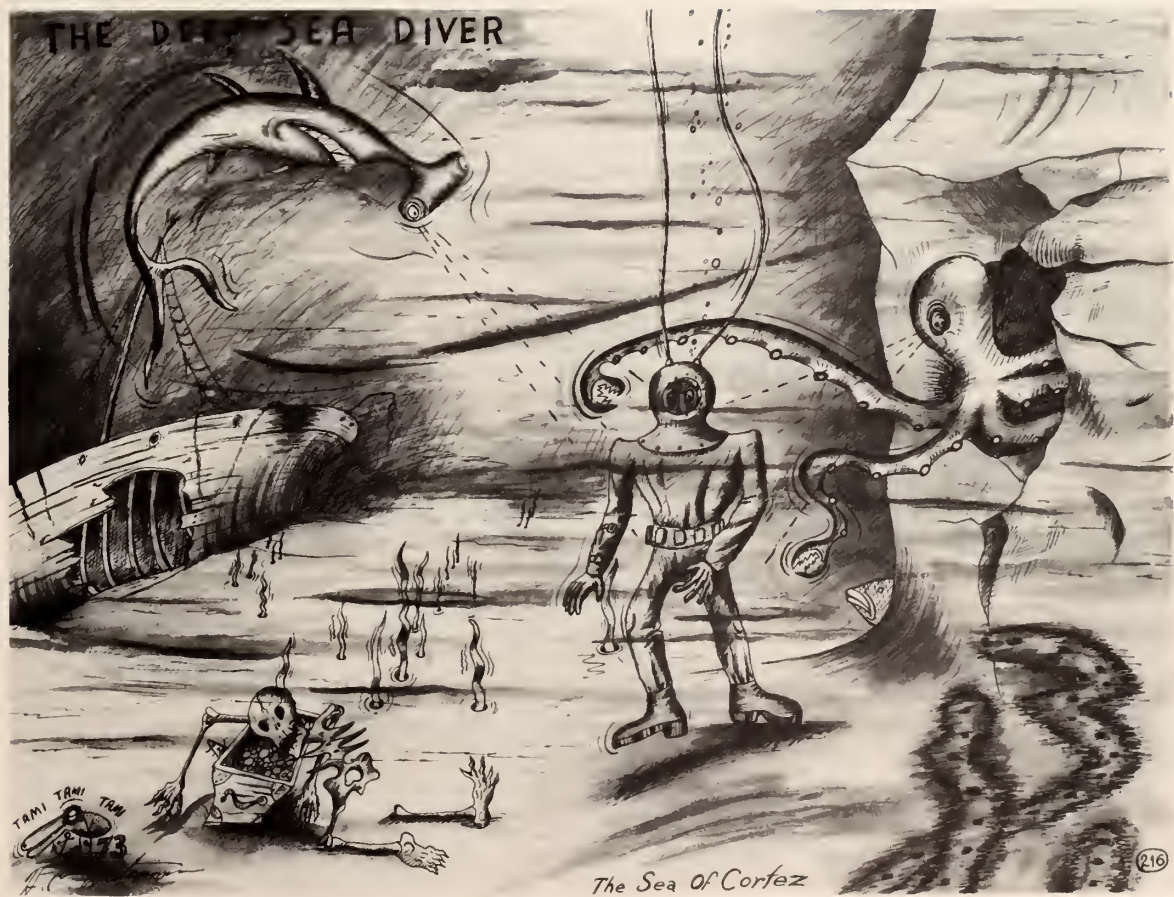
Little Egypt, 1969

Fir, pine, and metal; 68 x 31 x 31" (172.5 x 78.5 x 78.5 cm)

Janss Foundation, Thousand Oaks, California



Central America, 1973
Ink and watercolor on paper: 22 x 30" (56 x 76 cm)
Richard Hollander, Kansas City, Missouri



The Sea of Cortez: The Deep Sea Diver, 1973
Ink and watercolor on paper, 22 x 30" (56 x 76 cm)
Mrs. William Berley, New York



Phantom in a Wooden Garden, 1970

Pine, redwood, Douglas fir, and vermilion; 28 x 36½ x 18¾" (71 x 92.5 x 47.5 cm)

Des Moines Art Center; Coffin Fine Arts Trust Fund, 1976



Battle to the Death in the Icehouse, 1971

Redwood, plywood, pine, vermilion, brass, lead, plate glass, rope and pully;

32 x 26 x 20 $\frac{1}{4}$ " (81 x 66 x 52.5 cm)

Allan Frumkin Gallery, New York



Black Tar Death Ship, 1974

Plate glass, wood, tin, brass, and tar; 16 3/8 x 39 1/4 x 15 1/4" (41.5 x 99.5 x 38.5 cm)

Allan Frumkin Gallery, Chicago



I'm Goin' Home on the Midnight Train, 1974
Hickory, zebrawood, ebony, purple heart wood, brass, and steel;
5½ x 23 x 7¼" (14 x 58.5 x 19.5 cm)
William Copley, New York



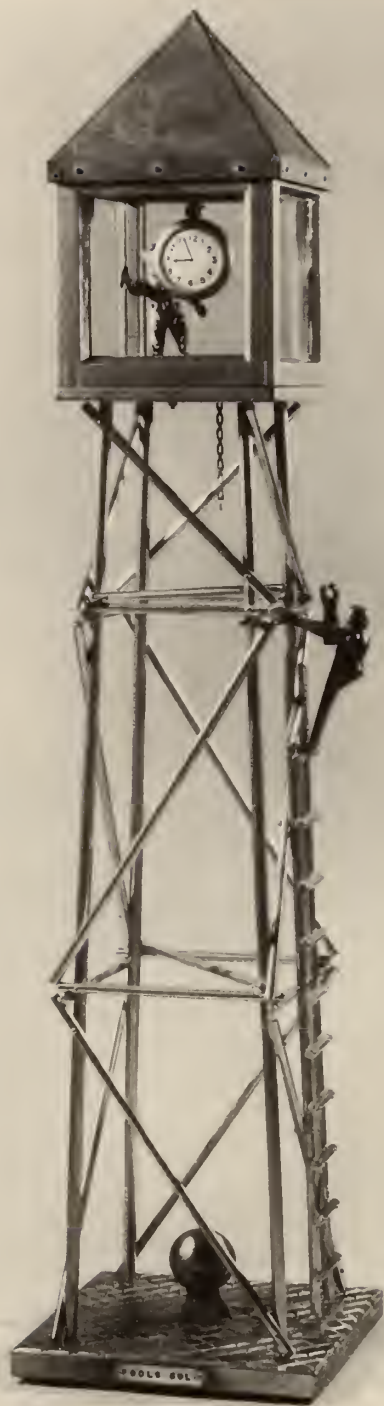
U.F.O. Landing in Africa, 1974

Redwood, rosewood, zebrawood, copper, plate glass, and solder; 17 x 13½ x 13" (43 x 35 x 33 cm)

Allan Frumkin Gallery, New York



Walnut Death Ship in Chestnut Box, 1974
Chestnut, ebony, walnut, zebrawood, copper, and sheet metal;
18 x 25 x 8½" (45.5 x 63.5 x 21.5 cm)
Collection the artist



Fool's Gold (Dedicated to Chester Morris), 1976

Brass, bronze, copper, lead, plate glass, and wood; 52 x 11½ x 11½" (132 x 29 x 29 cm)

Allan Frumkin Gallery, New York



Snake House, 1976

Bird's-eye maple, 12 x 14 x 8" (30.5 x 35.5 x 20.5 cm)

Mr. and Mrs. Alan Press, Chicago



The Congo

W. S. Burroughs '77



The Congo, 1977

Ink and watercolor on paper; 22 x 30" (56 x 76 cm)

Allan Frumkin Gallery, New York

CHECKLIST OF THE EXHIBITION

Dimensions are given in inches with centimeters in parentheses;
height precedes width, precedes length.

SCULPTURES

I'd Like to Live Here, 1955 (p. 36)

Laminated maple; 16½ x 7⅞ x 7⅞ (42 x 19.5 x 19.5)
Mr. and Mrs. E. A. Bergman, Chicago

The Soldier's Dream, 1955 (p. 12)

Maple, brass, and stained glass; 29 (73.5) high
William Plummer, Chicago

Old Eccentric's House, 1956-57 (p. 37)

Spruce lath and mirror; 18½ x 18⅞ x 33¼ (47 x 48 x 84.5)
Dennis Adrian, Chicago

The Uncommitted Little Chicago Child, 1957 (p. 38)

Oak, maple, watch, and postcard; 29¼ x 6½ x 4⅞
(75.5 x 16.5 x 10.5)
Charles S. Jules, New York

A Very Unusual Physician, 1957 (p.39)

Pine, brass, glass, and aluminum paint; 8½ x 12 x 9¼
(21.5 x 30.5 x 23.5)
Betty Asher, Beverly Hills, California

Burning House, 1958 (p.40)

Various woods, brass, tin, glass, and enamel;
43 x 10 x 10 (109 x 25.5 x 25.5)
Joanna Beall, Brookfield Center, Connecticut

Evil New War God, 1958 (p. 41)

Brass, partially chrome-plated; 17 x 15 x 15
(43 x 38 x 38)
Howard and Jean Lipman, New York

Mad House, 1958 (p. 49)

Douglas fir, glass, metal, and enamel; 39½ x 20 x 20
(100.5 x 51 x 51)
Mr. and Mrs. Joseph Shapiro, Chicago

*Memorial to the Idea of Man if He Was an Idea,
1958 (p. 42)*

Pine, bottle caps, metal, glass, enamel, and toys;
57 x 40 x 13 (145 x 101.5 x 33)
Mr. and Mrs. Lewis Manilow, Chicago

The Mysteriously Abandoned New Home, 1958 (p. 32)

Pine; 50½ (128) high
The Art Institute of Chicago

Mysterious Yellow Mausoleum, 1958 (p. 52)

Douglas fir, metal, tar, and enamel; 49 (124.5) high
Dr. Arthur Neumann, San Francisco

Object Under Pressure, 1960 (p. 43)

Douglas fir and pressure gauge; 71 x 30 x 30
(180.5 x 76 x 76)
Edwin Janss, Thousand Oaks, California

Exotic Garden, 1962 (p.44)

Polychromed laminated pine plywood and mirror;
27 x 32 x 22½ (68.5 x 81.5 x 57)
Mr. and Mrs. Lewis Manilow, Chicago

Untitled (Oil Can), 1962 (p. 45)

Galvanized metal and rope; 22¼ x 10 x 10
(56.5 x 25.5 x 25.5)
Whitney Museum of American Art, New York; Gift of
Charles Cowles (and purchase)

The Big Change, 1963 (p. 23)

Laminated pine plywood; 56 x 12 x 12
(142 x 30.5 x 30.5)
William Copley, New York

Eclipse #1, 1963 (p. 48)

Pine, plate glass, and mirror; 10 x 10 x 5¼
(25.5 x 25.5 x 14.5)
Mr. and Mrs. Frank A. Miranda, Sacramento, California

The Plush, 1963 (p. 47)

Wood, carpet, and metal pipe; 62 x 29 x 21
(157.5 x 73.5 x 53.5)
Samuel Wagstaff, New York

Rosebud, 1963 (p. 50)

Douglas fir and plate glass mirror; 23⅞ x 19¼ x 9¼
(60.5 x 50 x 23.5)
Mr. and Mrs. Leonard J. Horwich, Chicago

The Suicide, 1963 (p. 51)

Wood, plate glass, and plate mirror; 14 x 14 x 9
(35.5 x 35.5 x 23)
Sterling and Richard Holloway, South Laguna Beach,
California

Clean Air, 1964 (p. 19)

Walnut, plate glass, metal, and putty; 16 x 22 x 14½
(40.5 x 56 x 37)

Kasper König, Munich

A Family Tree, 1964 (p. 56)

Plate glass, wood, carpet, and copper tubing;
15½ x 17½ x 11¼ (39.5 x 44.5 x 28.5)

Rhett and Robert Delford-Brown, New York

Walnut Box, 1964 (p. 19)

Walnut wood, walnuts, and plate glass; 10¼ x 13¼ x 11
(26 x 33.5 x 28)

Mr. and Mrs. E. A. Bergman, Chicago

A Close Call, 1965 (p. 53)

Pine, spruce, cloth, fur, paper, and plate glass;
15 x 14¾ x 9¼ (38 x 37.5 x 23.5)

Private collection, New York

From the Museum of Shattered Dreams, 1965 (p. 54)

Cedar, ebony, pine, rope, and string;
29 x 25 x 15 (73.5 x 63.5 x 38)

Walker Art Center, Minneapolis

*Homage to American Art (Dedicated to
Elie Nadelman)*, 1965 (p. 59)

Douglas fir, ash, and lead; 48 x 30 x 30
(122 x 76 x 76)

Mr. and Mrs. Alan Press, Chicago

A Little Black Cage, 1965 (p. 55)

Walnut, enamel, and copper wire screen;
15½ x 11½ x 12½ (39.5 x 29 x 32)

Barry Miller, London

Nouveau Rat Trap, 1965 (p. 62)

Finnish birch, plywood, Brazilian rosewood, and metal;
13 x 34 x 7½ (33 x 86.5 x 19)

Rhett and Robert Delford-Brown, New York

Suicide Tower, 1965 (p. 21)

Honduras mahogany, brass and ebony; 44 x 14 x 12
(112 x 35.5 x 30.5)

Mr. and Mrs. Alan Press, Chicago

Untitled, 1965 (p. 14)

Ash, plate glass, photograph, and paper flowers;
14 x 14 x 6 (35.5 x 35.5 x 15)

William Copley, New York

Antimobile, 1966 (p. 57)

Laminated Douglas fir plywood and metal;

67¼ x 35½ x 27½" (171 x 90 x 70)

Whitney Museum of American Art, New York; Gift of
the Howard and Jean Lipman Foundation, Inc.

Imitation Knotty Pine, 1966 (p. 63)

Clear pine, brass, and inlaid knotty pine; 21 x 21 x 12¾
(53.5 x 53.5 x 32.5)

Edwin Janss, Thousand Oaks, California

Out of the Night, 1966 (p. 66)

Bronze; 10½ x 25 x 5½ (26.5 x 63.5 x 14)

Dr. and Mrs. Judd Marmor, Los Angeles

Westermann's Table, 1966 (p. 60)

Laminated Douglas fir plywood, leather-bound books,
and steel; 51 x 30 x 30 (129.5 x 76 x 76)

Mr. and Mrs. Alan Press, Chicago

World's Strongest Glue, 1966 (p. 67)

Bronze; 16 x 11 x 20 (40.5 x 28 x 51)

Noma Copley, New York

Death Ship Run Over by a '66 Lincoln Continental,
1966 (p. 20)

Pine, plate glass, ink, and currency; 15½ x 32 x 11
(39.5 x 81.5 x 28 cm)

Edwin Janss, Thousand Oaks, California

The Jock Strap, 1966-67 (p. 70)

Bronze; 26¼ x 36 x 7½ (66.5 x 91.5 x 19)

A. James Speyer, Chicago

Defoliated, 1967 (p. 71)

Swamp alder, string, and mirror; 59 x 12 x 6
(150 x 30.5 x 15)

Mr. and Mrs. E. A. Bergman, Chicago

Control, 1968 (p. 61)

Copper, wood, plate glass, tar, and feathers;
25½ x 11⅞ x 11⅞ (65 x 28 x 28)

Mr. and Mrs. Alan Press, Chicago

Death Ship of No Port, 1968 (p. 74)

California redwood, ebony, amaranth, brass and goatskin;
9½ x 16¼ x 6½ (24 x 42.5 x 16.5)

David Lawrence Design, Chicago

The Last Ray of Hope, 1968 (p. 75)

Pine, linoleum, galvanized sheet metal, plate glass, and
one pair of leather shoes; 16⅞ x 25¾ x 16⅞
(43 x 65.5 x 41.5)

Private collection, New York

Red Rock Canyon, 1968 (p. 64)

Wood, plate glass, and mixed media; 27¼ x 10 x 10
(70.5 x 25.5 x 25.5)

Edwin Janss, Thousand Oaks, California

Untitled, 1968 (p. 78)

Granite rock and chain; dimensions variable

Kasper König, Munich

Little Egypt, 1969 (p. 79)

Fir, pine, and metal; 68 x 31 x 31 (172.5 x 78.5 x 78.5)

Janss Foundation, Thousand Oaks, California

Battle of Little Jack's Creek, 1970 (p. 65)

Plate glass, wood, and mixed media; 30 x 24 x 16
(76 x 61 x 40.5)

Bob and Laura-Lee Woods, Los Angeles

Cliff, 1970 (p. 68)

Laminated Douglas fir plywood, vermilion, putty, plate
glass, chrome, and painting by Joanna Beall;

37¾ x 16¾ x 16¾ (95 x 41.5 x 41.5)

Indiana University Art Museum, Bloomington

Phantom in a Wooden Garden, 1970 (p. 82)

Pine, redwood, Douglas fir, and vermilion;

28 x 36½ x 18¾ (71 x 92.5 x 47.5)

Des Moines Art Center; Coffin Fine Arts Trust Fund, 1976

Battle to the Death in the Icehouse, 1971 (p. 83)

Redwood, plywood, pine, vermilion, brass, lead, plate
glass, rope, and pulley; 32 x 26 x 20¾ (81.5 x 66 x 52.5)

Allan Frumkin Gallery, New York

American Death Ship on the Equator, 1972 (p. 69)

Copper, amaranth wood, pine, and plate glass;

12 x 36 x 13¾ (30.5 x 91.5 x 35)

Henry and Gilda Buchbinder, Chicago

The Dancing Teacher, 1972 (p. 72)

Copper screen, glass, lead, and wood; 21 x 28 x 17¼

(53.5 x 71 x 45)

Nicholas Wilder, Los Angeles

The Airline Pilot, 1973 (p. 23)

Copper screen and solder; 27½ x 26¼ x 21 (70 x 68 x 53.5)

Allan Frumkin Gallery, New York

A New Piece of Land, 1973 (p. 73)

Vermilion, ebony, maple, tar, plate glass, and painting
by Joanna Beall; 30½ x 25½ x 24 (77.5 x 65 x 61)

Mr. and Mrs. David C. Robinson, Sausalito, California

Black Tar Death Ship, 1974 (p. 84)

Plate glass, wood, tin, brass, and tar; 16¾ x 39¼ x 15¼
(41.5 x 99.5 x 38.5)

Allan Frumkin Gallery, Chicago

I'm Goin' Home on the Midnight Train, 1974 (p. 85)

Hickory, zebrawood, ebony, purple heart wood, brass,
and steel; 5½ x 23 x 7¾ (14 x 58.5 x 19.5)

William Copley, New York

U.F.O. Landing in Africa, 1974 (p. 86)

Redwood, rosewood, zebrawood, copper, plate glass,
and solder; 17 x 13¾ x 13 (43 x 35 x 33)

Allan Frumkin Gallery, New York

Walnut Death Ship in Chestnut Box, 1974 (p. 87)

Chestnut, ebony, walnut, zebrawood, copper, and sheet
metal; 18 x 25 x 8½ (45.5 x 63.5 x 21.5)

Lent by the artist

Fool's Gold (Dedicated to Chester Morris), 1976 (p. 88)

Brass, bronze, copper, lead, plate glass, and wood;

52 x 11½ x 11½ (132 x 29 x 29)

Allan Frumkin Gallery, New York

Hutch—One Armed "Astro-turf" Man with a Defense.

1976 (p. 76)

Astro-turf, pine, ash, aspen wood, and sticks;

75 x 29 x 20 (190.5 x 73.5 x 51)

Mr. and Mrs. Alan Press, Chicago

Snake House, 1976 (p. 89)

Bird's-eye maple; 12 x 14 x 8 (30.5 x 35.5 x 20.5)

Mr. and Mrs. Alan Press, Chicago

Female Figure, 1977 (p. 77)

Pine, watercolor on paper, and plate glass; 80 x 35 x 32

(203 x 89 x 81.5)

William Copley, New York

WATERCOLORS

U.S.S. Enterprise, c. 1959

Ink on paper; 8¾ x 11 (22 x 28)

Private collection, New York

Study for The Plush, from a letter to Allan Frumkin,

1963 (p. 46)

Ink and watercolor on paper; 11¾ x 8¾ (30 x 22.5)

Private collection, New York

Study for A Family Tree, from a letter to Allan Frumkin, 1964
Ink and watercolor on paper; 8⁷/₈ x 11⁷/₈ (22.5 x 30)
Private collection, New York

William Bonne, 1964
Ink on paper; 11-15/16 x 17⁵/₈ (30.5 x 45)
Private collection, New York

Madame Butterfly, 1965
Ink and watercolor on paper; 14 x 16³/₄ (35.5 x 42.5)
Private collection, New York

Study for Homage to American Art (Dedicated to Elie Nadelman), from a letter to Allan Frumkin, 1966. (p. 58)
Ink and watercolor on paper; 13¹/₂ x 10 (34.5 x 25.5)
Private collection, New York

Central America, 1973 (p. 80)
Ink and watercolor on paper; 22 x 30 (56 x 76)
Richard Hollander, Kansas City, Missouri

The Sea of Cortez: The Deep Sea Diver, 1973 (p. 81)
Ink and watercolor on paper; 22 x 30 (56 x 76)
Mrs. William Berley, New York

The Sea of Cortez: Drawing of a Man Underwater, 1973
Ink and watercolor on paper; 22 x 30 (56 x 76)
Gladys Nilsson, Wilmette, Illinois

The Sea of Cortez: High Swan Dive, 1973 (p. 24)
Ink and watercolor on paper; 30 x 22¹/₄ (76 x 56.5)
Private collection, New York

The Sea of Cortez, 1973
Ink and watercolor on paper; 22 x 30 (56 x 76)
Private collection

Arnold, 1974
Ink and watercolor on paper; 22 x 30 (56 x 76)
Alice Adam, Chicago

Dance of Death, San Pedro, 1974
Ink and watercolor paper; 22 x 30 (56 x 76)
Mr. and Mrs. E. A. Bergman, Chicago

Siberia, 1976
Ink and watercolor on paper; 22 x 30 (56 x 76)
John Berggruen, San Francisco

The Congo, 1977 (p. 90)
Ink and watercolor on paper; 22 x 30 (56 x 76)
Allan Frumkin Gallery, New York

In the Desert, 1977
Ink and watercolor on paper; 22 x 30 (56 x 76)
Allan Frumkin Gallery, New York

A Lady in Paradise, 1977
Ink and watercolor on paper; 22 x 30 (56 x 76)
June W. Schuster, Pasadena, California

Wonder Bread Picture, 1977
Ink and watercolor on paper; 22¹/₂ x 30 (56.5 x 76)
Froma Eisenberg, New York

The Wrong Mother, 1977
Ink and watercolor on paper; 22 x 30 (56 x 76)
Mr. and Mrs. Alan Press, Chicago

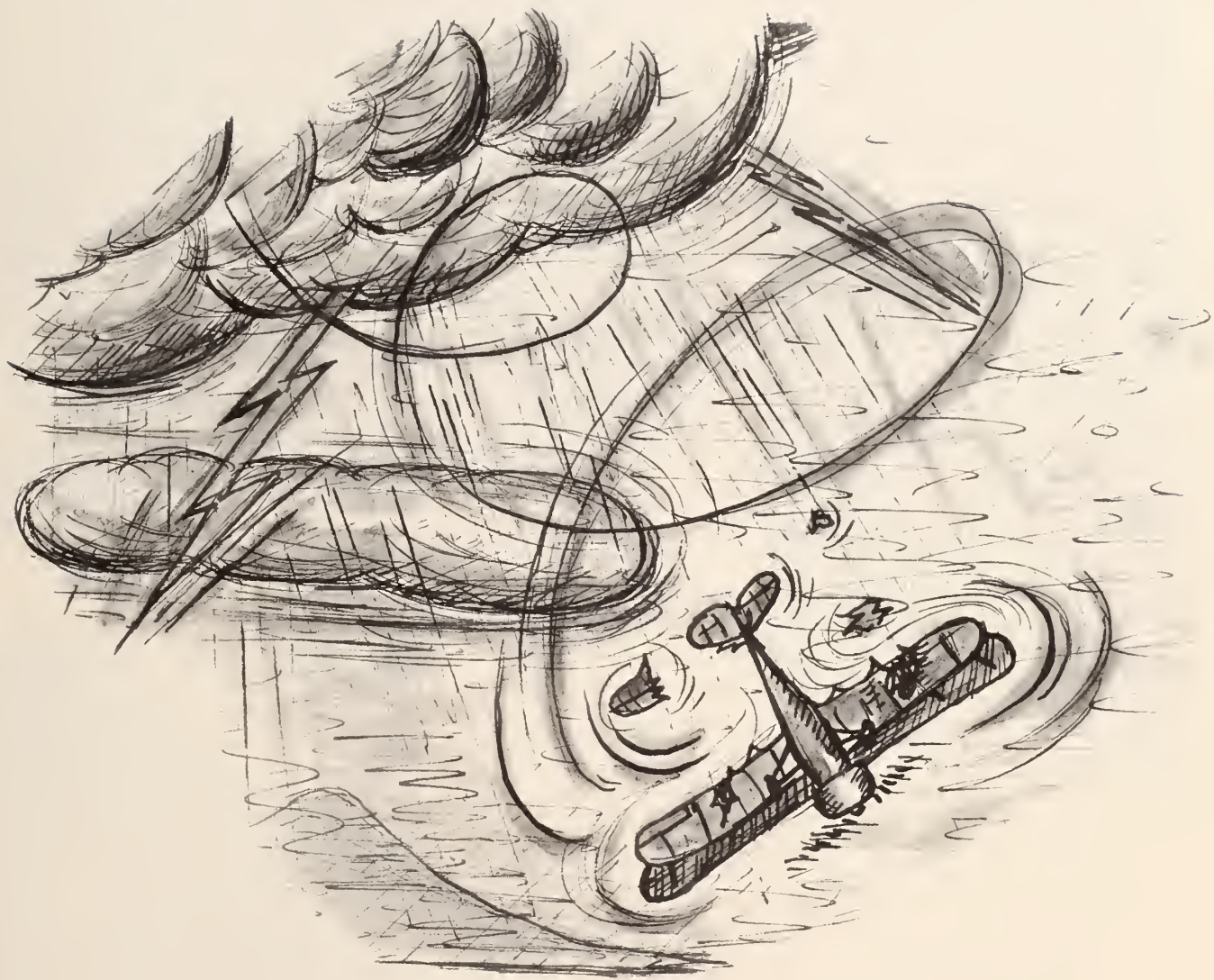
A Pig Swimming Away from the Island, 1976
India ink and watercolor on paper; 17³/₄ x 24 (45 x 61)
Robert Gordy, New Orleans

Greenland, 1976
Ink and watercolor on paper; 23¹/₂ x 31 (60 x 78.7)
James Corcoran, Los Angeles

Kamikaze, 1976
Watercolor on paper; 18 x 24 (45.7 x 61)
Lent by the artist

Pig in Jungle, 1976
Ink and watercolor on paper; 23 x 31¹/₂ (58.4 x 80)
Mr. and Mrs. John Pappajohn, Des Moines

Scarecrow and Sailboat, 1976
Watercolor on paper; 23 x 31 (58.4 x 78.7)
Mr. and Mrs. Gerald Bush, Sewickley, Pennsylvania



Chronology

1922

Horace Clifford Westermann ("Cliff") was born on December 11, in Los Angeles, to Florita Lynd Bloom and H. C. Westermann, Sr., a hotel accountant. Cliff was the middle child between two sisters, Lenore Westermann and Martha Lucinda Westermann.

1928-40

Attended elementary school and Fairfax High School in West Hollywood, Los Angeles.

1940

Fall: Enrolled in Liberal Arts program at Los Angeles City College.

1941

Attended Meade Prep School for six months to prepare for qualifying examination for U.S. Naval Academy, Annapolis, which he applied to in order to please his mother. Received appointment but left for northern California before taking final entrance exam.

1942

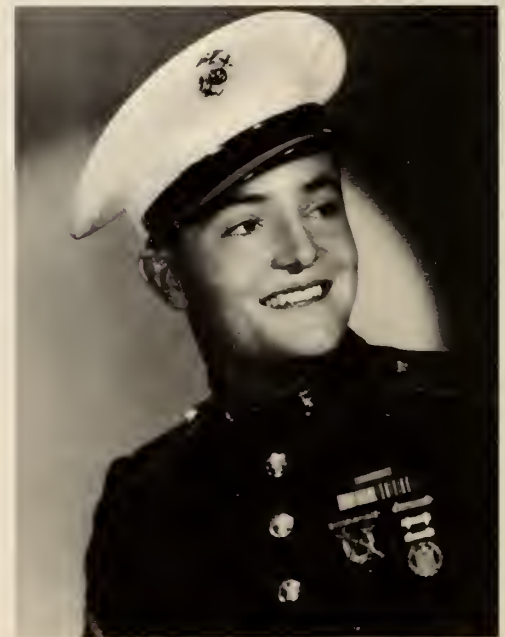
January: Spent next six months working for logging railroad in Mount Shasta, California, as a gandy dancer repairing rails; working in a sawmill in Klamath Falls, Oregon; and working for a logging company in Washington. *May:* Florita Westermann died of tuberculosis in Olive View Sanatorium, San Fernando Valley, California. *July:* Enlisted in the Marine Corps in Seattle, Washington, so as not to be drafted in the army; was initially assigned in Hawaii to the cleanup of the battleship *West Virginia*, which had been severely damaged in Pearl Harbor.

1943

Transferred as a gunner with the rank of corporal to the carrier *Enterprise* stationed in the Pacific. Involved in combat and witnessed many kamikaze attacks.



H. C. Westermann, age 9, Los Angeles



H. C. Westermann, Marine Corps portrait, 1942



1946

Enterprise severely damaged in kamikaze attack, and Westermann returned to the United States. After two and a half years at sea, Westermann was court-martialed for drunkenness, fighting, and leaving his post while on duty. Confined to ship without pay and reduced to the rank of private. *July*: Discharged from the Marines in Long Beach, California, at the end of a four-year enlistment. Applied to the Art School of the Art Institute of Chicago but was told that the G.I. quota for the year had been filled and that his acceptance would be deferred until the following year. Met Wayne Uttley and developed a two-man hand-balancing act, with Westermann as Top Mounter, a skill Westermann had practiced a good part of his life. Their first public performance was at the Strand Theatre on the pier in Long Beach. *Fall*: Auditioned for U.S.O. show and was accepted for a year's tour of the Orient.

1947

Summer: Married June (Penny Parker) LaFord, a dancer in the U.S.O. show, in Shanghai, China. *Fall*: Settled in Chicago on West Division Street and entered the School of



H. C. Westermann (top man) and Wayne Uttley in hand-balancing act, 1946-47

the Art Institute of Chicago on the G.I. Bill. Studied advertising and design until 1950. Augmented G.I. Bill money by modeling for figure drawing classes in the evenings and Saturdays and by working for a moving company during the summers.

1949

Greggory Nathaniel Westermann born to Cliff and June Westermann in Chicago.

1950

Separated from June Westermann who moved to Florida with their son and a girl friend.

1951

Reenlisted in the Marine Corps and was sent to Korea for a year's tour of duty as a private in the infantry. Realized he wanted to study painting and drawing upon his discharge.

1952

Discharged from the Marines as a sergeant and returned to Chicago. Divorced by June Westermann. Reentered the School of the Art Institute of Chicago, this time in the Fine Arts section. Studied with Paul Weighardt, whom he credits with having given him the freedom to pursue his own vision. Lived in the basement at 25 East Division Street, where he refurbished the inside and outside of the house in exchange for free meals. Began taking other handyman jobs to augment money from the G.I. Bill; taught himself carpentry by studying trade manuals.

1953-54

Early exhibitions of paintings in small, local Chicago galleries.

1954

Left Art Institute school. Stopped painting and began exclusively to make sculpture.

1955

Sold his first construction, a relief entitled *Butterfly*, to Mies van der Rohe, from an exhibition at the home of Ellen Borden Stevenson, Adlai Stevenson's ex-wife who opened the Borden Mansion as an art center.

1956

Participated for the first time in "Momentum" exhibition, a revival of the artist-organized salon that had originated in 1948 to counter the exclusion of student work from the annual juried "Chicago and Vicinity Show" at the Art Institute of Chicago. At a dinner after the opening, met Allan Frumkin, who would show his work regularly beginning in 1958. Frumkin operated one of the first private, locally based galleries to show serious art by international and local artists. First exhibition of Westermann's sculpture at Rockford College, a small college gallery outside Chicago. *May*: First major presentation of his sculpture in a joint show with Ivan Mischo at the 414 Art Workshop and Gallery, a noncommercial artists' cooperative. *Fall*: Exhibited for the first time at the Allan Frumkin Gallery, in a group show.

1957

Served as a committee member of the "Momentum" exhibition and was involved with carpentry and installation work pertaining to the exhibition. Met Joanna Beall, a painter.

1958

First one-man exhibition at the Allan Frumkin Gallery, Chicago. Traveled to Mexico with Joanna Beall.

1959

March: Married Joanna Beall in Chicago and moved to 222 North Avenue. Became disillusioned with carpentry jobs as he realized that his employers did not care as much about the quality of workmanship as about the speed and



H. C. Westermann, c. 1959, Chicago

price. Out of seven years' work, only two people appreciated his workmanship, and in the end one of them could not pay him. Stopped doing carpentry and repair work, and for the next two years he and Joanna split two janitorial jobs; this arrangement paid better and left their afternoons free for art. *September*: Included in "New Images of Man" at the Museum of Modern Art, New York. This was Westermann's first museum exhibition and his first exposure outside Chicago. His pieces along with those of Leon Golub and Cosmo Campoli constituted the "Chicago entry," which was labeled the "Monster Roster" in an *Art News* review. The exhibition was seen as a challenge to the New York School but received a lukewarm to bad reception in the press. *Fall*: Allan Frumkin opened a gallery in New York City with Dennis Adrian as his gallery director. As a result, Westermann began to get regular exposure in New York.

1960

Received New Talent Award from *Art in America*.

1961

Fall: Moved to Brookfield Center, Connecticut, and settled in a caretaker's cottage attached to the home of Joanna Beall's parents. Received free rent and meals in exchange for working on their farm.

1962

H. C. Westermann, Sr., died in Pasadena, California.

1963

Traveled by car across the country.

1964

Lived in San Francisco at 1254 Taylor Street for a year. Received Campana Memorial Prize for *The Big Change* in conjunction with the "67th Annual American Exhibition" at the Art Institute of Chicago. Included as a Pop artist in



H. C. Westermann in his studio. 1960s,
Connecticut

the "New Realism" exhibition held at the Gemeentemuseum, The Hague.

1965

Returned to Brookfield Center, Connecticut.

1967

Included in "American Sculpture of the Sixties" at the Los Angeles County Museum of Art where his work was treated as a precursor to the "funk" artists of San Francisco. Made first lithographs at the Kansas City Art Institute. Received National Endowment for the Arts grant which allowed him to purchase a truck for transportation and hauling equipment.

1968

November: Retrospective exhibition at the Los Angeles County Museum of Art, later shown in Chicago at the



H. C. Westermann and his wife, Joanna Beall, 1971

Museum of Contemporary Art. Received a Tamarind Fellowship at the Tamarind Lithography workshop, Los Angeles, where he produced a suite of seventeen lithographs entitled *See America First*.

1969

Began construction of a road and house in the woods behind the cottage in Connecticut where he and his wife were living.

1971

April: Two-week appointment as Visiting Artist at the San Francisco Art Institute.

1973

Received major prize of \$2,500 at the São Paulo Bienal.

1974

James Corcoran opened his gallery in Los Angeles with a one-man exhibition of Westermann's work.

1975

Completed work on his studio. Began series of woodcuts entitled *The Connecticut Ballroom*.

1976

Included in the comprehensive exhibition "200 Years of American Sculpture" at the Whitney Museum of American Art.



Number 6 from The Connecticut Ballroom, 1975

Woodcut on rice paper,

24 x 30" (61 x 76.2 cm)

Allan Frumkin Gallery, New York



Exhibitions and Selected Bibliography

EXHIBITIONS AND SELECTED REVIEWS

Compiled by Peter Freeman

Bold face indicates one-person exhibition

1953

La Botique Gallery. Chicago. Westermann represented in exhibition by paintings he had made at the School of The Art Institute of Chicago.

Mandal Brothers Department Store. Chicago. "Paintings by Bennett, Stafford and Westermann."

1954

National College of Education. Wilmette, Illinois. "Paintings by H.C. Westermann."

1955

120 Art Center. Chicago. Group exhibition.

1956

Art Gallery, Rockford College. Rockford, Illinois. "Sculpture by H.C. Westermann."

The Art Institute of Chicago. "Artists of Chicago and Vicinity: 59th Annual Exhibition." March 8-April 12. Juried exhibition of 203 works, 2 by Westermann. Juried by Ibram Lassaw, Hedda Sterne, and Gordon B. Washburn. Catalogue: 16 pp.

414 Art Workshop and Gallery. Chicago. "Sculpture by H.C. Westermann and Paintings by Ivan Mischo." May.

72 East 11th Street. Chicago. "Momentum 1956." May 23-June 20. Juried exhibition of 188 works, 1 by Westermann. Juried by Charles Egan, Jack Tworokov, and Robert Goldwater. Catalogue: 16 pp.

Allan Frumkin Gallery. Chicago. Group exhibition. Fall.

1957

North Exhibition Hall, Navy Pier. Chicago. "1957 Chicago Artists' No-Jury Exhibition." February 12-26. Sponsored in part by the Art Institute of Chicago, in place of their annual "Chicago and Vicinity" exhibition. 2671 works, 2 by Westermann. Catalogue: 36 pp.

72 East 11th Street. Chicago. "Exhibition Momentum 1957." Juried exhibition of 108 works, 3 by Westermann.

Juried by Philip Guston, Sam Hunter, and Franz Kline. Catalogue: 20 pp., ill.

1958

Allan Frumkin Gallery. Chicago. "H.C. Westermann: Recent Work." 5 works. Catalogue: text by Dennis Adrian; 16 pp., ill.

Schulze, Franz. "Art News From Chicago." *Art News*, 57 (February 1959), pp. 49+.

1959

Henry C. Durand Art Institute, North Campus, Lake Forest College. Lake Forest, Illinois. "The New Chicago Decade 1950-60." May 27-June 13. 38 works, 3 by Westermann. Catalogue: introduction by Allan Frumkin; 36 pp., ill.

The Museum of Modern Art. New York. "New Images of Man." September 30-November 29. Exhibition organized in conjunction with The Baltimore Museum of Art, where it was shown January 9-February 7, 1960. 120 works, 3 by Westermann. Catalogue: text by Peter Selz, prefatory note by Paul Tillich; 160 pp., ill., bibl.

Farber, Manny. "New Images of [Ugh] Man." *Art News*, 58 (October 1959), pp. 38-39+.

Lanes, Jerrold. "Brief Treatise on Surplus Value or, The Man Who Wasn't There." *Arts Magazine*, 34 (November 1959), pp. 29-35.

Contemporary Arts Museum. Houston. "Out of the Ordinary." November 26-December 27.

The Art Institute of Chicago. "63rd American Exhibition: Paintings, Sculpture." December 2, 1959-January 31, 1960. 136 works, 1 by Westermann. Catalogue: 48 pp., bio.

1961

Krannert Art Museum, University of Illinois. Urbana. "Contemporary American Painting and Sculpture." February 26-April 2. 155 works, 1 by Westermann. Catalogue: text by Allen S. Weller; 228 pp., ill., bio.

Allan Frumkin Gallery. New York. "H.C. Westermann." May 1-June 3. Poster.

M.S. "In the Galleries." *Arts Magazine*, 35 (May-June 1961), p. 86.

S[andler], I[rving] H. "Reviews and Previews." *Art News*, 60 (May 1961), p. 14.

The Museum of Modern Art. New York. "The Art of Assemblage." October 2-November 12. Exhibition traveled: The Dallas Museum for Contemporary Arts, January 9-February 11, 1962; San Francisco Museum of Art, March 5-April 15, 1962. Catalogue: text by William C. Seitz; 176 pp., ill.

1962

Allan Frumkin Gallery. Chicago. "Objects, Machines, Trophies." October 15-November 15.

Schulze, Franz. "Art News from Chicago." *Art News*, 61 (December 1962), p. 24.

Dilexi Gallery. Los Angeles. "H.C. Westermann." December 3-22.

Nordland, Gerald. "Pop Goes the West." *Arts Magazine*, 37 (February 1963), p. 61.

1963

Dilexi Gallery. San Francisco. "H.C. Westermann." January 7-26.

Krannert Art Museum, University of Illinois. Urbana. "Contemporary American Painting and Sculpture." March 3-April 7. 162 works, 1 by Westermann. Catalogue: introduction by Allen S. Weller; 234 pp., ill., bio.

Wadsworth Atheneum. Hartford, Connecticut. "11 New England Sculptors." July 18-September 15. 67 works, 7 by Westermann. Catalogue: introduction by Samuel J. Wagstaff, Jr.; 28 pp., ill., bio.

Oakland Art Museum. Oakland, California. "Pop Art USA." September 7-29. Exhibition presented in conjunction with the California College of Arts and Crafts. Catalogue: text by John Coplans; 64 pp., ill.

Coplans, John. "Pop Art—USA." *Art in America*, 51 (October 1963), pp. 26-27.

Frankenstein, Alfred. "Pop Art: Glorification vs. Satire." *San Francisco Examiner and Chronicle*, This World Section, Sunday, Sept. 15, 1963, pp. 25-27.

Allan Frumkin Gallery. New York. "Recent Sculpture by H.C. Westermann." October 8-26. 13 works. Catalogue: reprints excerpts from Dennis Adrian, "Some notes on H.C. Westermann," *Art International*, Febru-

ary 1963 (see bibliography); 16 pp., ill.

J[udd], D[onald]. "In the Galleries." *Arts Magazine*, 38 (October 1963), pp. 57-58.

Rose, Barbara. "New York Letter." *Art International*, 7 (December 1963), pp. 63-64.

S[wenson], G.R. "Reviews and Previews." *Art News*, 62 (October 1963), p. 12.

1964

Dwan Gallery. Los Angeles. "Boxes." February 2-29. 61 works, 2 by Westermann. Catalogue: text by Walter Hopps, comments by John Weber.

Weber, John. "Boxes." *Art in America*, 52 (June 1964), pp. 98-102.

Pasadena Art Museum. Pasadena, California. "New American Sculpture." February 11-March 7. 32 works, 7 by Westermann. Catalogue: foreword by Walter Hopps; 24 pp., ill., bio.

Coplans, John. "Higgins, Price, Chamberlain, Bontecou, Westermann." *Artforum*, 2 (April 1964), pp. 38-40.

The Art Institute of Chicago. "67th Annual American Exhibition: Directions in Contemporary Painting and Sculpture." February 28-April 12. 92 works, 2 by Westermann. Walter M. Campana Memorial Prize for *The Big Change*. Catalogue: foreword by A. James Speyer; 64 pp., ill.

Tate Gallery. London. "Painting and Sculpture of a Decade: 1954-1964." April 22-June 28. Exhibition organized by the Calouste Gulbenkian Foundation. 354 works, 1 by Westermann. Catalogue: text by Alan Bownes, Lawrence Gowing, and Philip James; 276 pp., ill.

Haags Gemeentemuseum. The Hague. "Nieuwe Realisten" (New Realism). June 24-August 31. Exhibition traveled: Museum des 20. Jahrhunderts, Vienna; Akademie der Kunst, Berlin; Musée Communal de Bruxelles. Catalogue: four essays on European trends; 44 pp., ill., bio., bibl.

American Federation of Arts Traveling Exhibition. New York. "A Decade of New Talent." July 15-29. Traveled to 21 galleries and museums, August 28, 1964-September 30, 1966. 1 work by Westermann.

Milwaukee Art Center. Milwaukee, Wisconsin. "Wisconsin Collects." September 25-October 25. 1 work by Westermann.

Whitney Museum of American Art. New York. "1964 Annual Exhibition of Contemporary American Sculpture." December 9, 1964-January 31, 1965. 123 works, 1 by Westermann. Catalogue: 64 pp.

Kozloff, Max. "The Further Adventures of American Sculpture." *Arts Magazine*, 39 (February 1965), pp. 24-31.

1965

Worcester Art Museum. Worcester, Massachusetts. "The New American Realism." February 18-April 4. 55 works, 2 by Westermann. Catalogue: introduction by Martin Carcy; 68 pp., ill.

Museum of Art, Rhode Island School of Design. Providence. "Contemporary Boxes and Wall Sculpture." September 23-October 17. 30 works, 1 by Westermann. Catalogue: text by Daniel Robbins; 28 pp., ill.

Allan Frumkin Gallery. New York. "H. C. Westermann: New York." November 1-27. Poster.

Glueck, Grace. "New York Gallery Notes." *Art in America*, 53 (December-January 1965-66), p. 121.

H[oene], A[nnie]. "In the Galleries." *Arts Magazine*, 40 (January 1966), p. 57.

Lippard, Lucy R. "New York Letter: Recent Sculpture as Escape." *Art International*, 10 (February 1966), p. 57.

"Reviews and Previews." *Art News*, 64 (November 1965), p. 58.

1966

Kansas City Art Institute. Kansas City, Missouri. "H. C. Westermann."

Walker Art Center. Minneapolis. "Eight Sculptors: The Ambiguous Image." October 22-December 4. 44 works, 7 by Westermann. Catalogue: introduction and essay on Westermann by Martin Friedman; 44 pp., ill., bio., bibl.

1967

Allan Frumkin Gallery. New York. "H. C. Westermann: New Sculpture." March 7-April 1.

T[uten], F[rederic]. "In the Galleries." *Arts Magazine*, 41 (April 1967), p. 60.

Los Angeles County Museum of Art. "American Sculpture of the Sixties." April 28-June 25. Exhibition traveled: Philadelphia Museum of Art, September 15-October 29. 166 works, 4 by Westermann. Catalogue:

introduction by Maurice Tuchman; texts by Lawrence Alloway, Wayne V. Andersen, Dore Ashton, John Coplans, Clement Greenberg, Max Kozloff, Lucy R. Lippard, James Monte, Barbara Rose, and Irving Sandler; 260 pp., ill. (1 col.), bio., bibl.

The Art Institute of Chicago. "Sculpture—A Generation of Innovation." June 23-August 27. 63 works, 3 by Westermann. Catalogue: introduction by A. James Speyer; 60 pp., ill.

Museum of Art, Carnegie Institute. Pittsburgh, Pennsylvania. "1967 Pittsburgh International Exhibition of Contemporary Painting and Sculpture." October 27, 1967-January 7, 1968. 329 works, 1 by Westermann. Catalogue: foreword by Gustave von Groschwitz; 80 pp., ill.

Allan Frumkin Gallery. Chicago. "H.C. Westermann."

1968

Allan Frumkin Gallery. New York. "H.C. Westermann."

Purdue University Art Gallery. West Lafayette, Indiana. "Snoitcerid." March. 2 works by Westermann.

The Museum of Modern Art. New York. "Dada, Surrealism and Their Heritage." March 27-June 9. Exhibition traveled: Los Angeles County Museum of Art, July 16-September 8; The Art Institute of Chicago, October 19-December 8. 331 works, 1 by Westermann. Catalogue: text by William S. Rubin; 252 pp.

Kassel, Germany. "4. Documenta." June 27-October 6. 5 works by Westermann. Catalogue: vol. 1, 328 pp., ill., bio., bibl.

San Francisco Museum of Art. "Untitled, 1968*." November 9-December 29. 79 works, 3 by Westermann. Catalogue: foreword by Gerald Nordland; introduction by Wesley Chamberlin; 64 pp., ill., bio.

Frankenstein, Alfred. "'Untitled' With a Touch of Protest." *San Francisco Sunday Examiner and Chronicle*, November 17, 1968, pp. 49-50.

Los Angeles County Museum of Art. "H.C. Westermann." November 26, 1968-January 12, 1969. Expanded version subsequently shown at the Museum of Contemporary Art, Chicago, January 29-March 2, 1969. 59 works. Catalogue: text by Max Kozloff; 48 pp., ill. (1 col.), bio., bibl.

"Fishhooks in the Memory." *Time*, December 20, 1968, pp. 68-70.

Schulze, Franz. "Inside That Huge Tarpaulin There's Something Better." *Chicago Daily News*, February 1, 1969.

T[erbell], M[elinda]. "In the Museums: Bengston and Westermann." *Arts Magazine*, 43 (December 1968/January 1969), p. 56.

"Works of Westermann at the County Museum." *Los Angeles Times*, Sunday Section, December 8, 1968, p.34.

Whitney Museum of American Art. New York. "1968 Annual Exhibition: Contemporary American Sculpture." December 17, 1968-February 9, 1969. 137 works, 1 by Westermann. Catalogue: 72 pp.

1969

Allan Frumkin Gallery. Chicago. Group exhibition. Included Westermann's series of lithographs *See America First*.

Grand Rapids Art Museum. Grand Rapids, Michigan. "American Sculpture of the Sixties." March 22-May 24. 44 works, 1 by Westermann. Catalogue: introduction by Dore Ashton; 56 pp., ill.

Hanover Gallery. London. "Poetic Image." July 8-August 30. 39 works, 1 by Westermann. Catalogue: 44 pp., ill.

Museum of Contemporary Art. Chicago. "Towers." September 13-October 25.

Denver Art Museum. Denver, Colorado. "American Reports—The Sixties." October 25-December 7. 75 works, 1 by Westermann. Poster.

Institute of Contemporary Art, University of Pennsylvania. Philadelphia. "The Spirit of the Comics." October 1-November 9. American Federation of Arts Traveling Exhibition: Huntington Trust Gallery, Columbus, Ohio, February 22-March 15, 1970; University of Wisconsin, Milwaukee, June 28-July 19, 1970; Iowa State University Memorial Union, Ames, September 9-October 11, 1970; University of Pittsburgh, November 1-22, 1970; The Edmonton Art Gallery, Alberta, Canada, December 13, 1970-February 14, 1971; Carroll Reece Museum, East Tennessee State University, Johnson City, March 7-28, 1971; South Dakota Memorial Art Center, South Dakota State University,

Brookings, April 18-May 9, 1971. 84 works, 2 by Westermann. Catalogue: text by Joan C. Siegfried; 32 pp.

Whitney Museum of American Art. New York. "Human Concern/Personal Torment: The Grotesque in American Art." October 14-November 30. Exhibition traveled: University Art Museum, University of California, Berkeley, January 20-March 1, 1970. 187 works, 1 by Westermann. Catalogue: text by Robert Doty; 84 pp., ill., bibl.

1970

Galerie Thomas Borgmann. Cologne, Germany. "H.C. Westermann Drawings." January 4-31.

Pfeiffer, Günter. "H. C. Westermann." *Kunstwerk*, 24 (March 1970), pp. 115-16.

Allan Frumkin Gallery. New York. "H.C. Westermann." May 2-June 12. Portfolio of 11 reproductions (3 col.).

[Bowles], [Jerry] G. "Reviews and Previews." *Art News*, 69 (Summer 1970), p. 69.

Glueck, Grace. "Something For Every Appetite: New York Gallery Notes." *Art in America*, 58 (March-April 1970), p. 152.

H[obhouse], [Janet] K. "In the Galleries: Westermann at Allan Frumkin." *Arts Magazine*, 44 (Summer 1970), p. 68.

Ratcliff, Carter. "New York Letter." *Art International*, 14 (September 1970), p. 90.

Museum of Art, Carnegie Institute. Pittsburgh, Pennsylvania. "1970 Pittsburgh International Exhibition of Contemporary Art." October 30, 1970-January 10, 1971. 267 works, 3 by Westermann. Catalogue: introduction by Leon Anthony Arkus; 114 pp., ill.

Whitney Museum of American Art. New York. "1970 Annual Exhibition: Contemporary American Sculpture." December 12, 1970-February 7, 1971. 99 works, 1 by Westermann. Catalogue: 64 pp., ill.

1971

La Jolla Museum of Art. La Jolla, California. "Continuing Surrealism." January 15-March 21. 57 works, 1 by Westermann. Catalogue: introduction by Lawrence Urrutia; 32 pp., ill.

Hagberg, Marilyn. "Continuing Surrealism." *Artweek*, February 20, 1971, p. 1.

Allan Frumkin Gallery. Chicago. "H.C. Westermann: Recent Sculpture." February 5-March 10. 1970 portfolio of reproductions expanded to 19 plates.

University Art Museum, University of California, Berkeley. "H.C. Westermann: Recent Work." April 6-May 16.

Richardson, Brenda. "Reports: Bay Area." *Arts Magazine*, 45 (May 1971), p. 47.

Allan Frumkin Gallery. New York. "H.C. Westermann." October 2-30.

G[ollin], J[ane]. "Reviews and Previews." *Art News*, 70 (November 1971), p. 84.

Green, Denise. "In the Galleries." *Arts Magazine*, 46 (November 1971), p. 62.

Wasserman, Emily, "New York." *Artforum*, 10 (December 1971), p. 81-82.

1972

The Solomon R. Guggenheim Museum. New York. "10 Independents: An Artist-Initiated Exhibition." January 14-February 27. Approximately 60 works, 8 by Westermann. Catalogue: introduction by Dore Ashton; 20 pp., ill.

Canaday, John. "Bravo, Well Done, Don't Care, No No, and Bless You All." *The New York Times*, Sunday, January 23, 1972, p. C21.

Genauer, Emily. "Art and the Artist." *New York Post*, January 29, 1972.

Birmingham Museum of Art. Birmingham, Alabama. "American Watercolors 1850-1972." January 16-February 13. Exhibition traveled: The Mobile Art Gallery, Mobile, Alabama, February 22-March 31. 68 works, 1 by Westermann. Catalogue: text by Edward F. Weeks; 72 pp., ill.

Museum of Contemporary Art. Chicago. "Chicago Imagist Art." May 13-June 25. Smaller version of exhibition traveled: The New York Cultural Center, July 21-August 27. 101 works, 3 by Westermann. Catalogue: text by Franz Schulze; 28 pp., ill.

Allen, Jane, and Guthrie, Derek. "Improving the Image of the Chicago Imagists." *Chicago Tribune*, Art and Fun, Sunday, May 14, 1972, pp. 3-18.

Canaday, John. "No Need to Man the Barricades." *The New York Times*, Sunday, July 23, 1972, p. D15.

Davis, Douglas. "Monsters of Chicago."

Newsweek, June 12, 1972, p. 109.

Hughes, Robert. "Midwestern Eccentrics." *Time*, June 12, 1972, pp. 58-59.

McDaniel, Charles-Gene. "Art Is Possible in Chicago." *The Progressive*, September 1972, pp. 46-47.

Rosenberg, Harold. "The Art World: Place, Patriotism and the New York Mainstream." *The New Yorker*, July 15, 1972, pp. 52-57.

Youngren, Harrison. "Chicago Imagists: Vivid, Varied." *Sunday Post-Crescent* [Chicago], May 28, 1972, p. E8.

Kassel, Germany. "Documenta 5." June 30-October 8.

4 works by Westermann. Catalogue: ill., bio., bibl.

Borden, Lizzie. "Cosmologies." *Artforum*, 11 (October 1972), pp. 45-50.

Moore College of Art. Philadelphia. "H.C. Westermann." October 27-November 21. Approximately 56 works. Poster designed by Westermann. Lecture by John Perreault given in conjunction with exhibition reprinted in *Moore College of Art Journal*, 1 (Winter 1973), pp. 6-8.

Ringling Museum of Art. Sarasota, Florida. "After Surrealism: Metaphores and Similes." November 17-December 10. 51 works, 3 by Westermann. Catalogue: text by Leslie Judd Ahlander; 32 pp., ill., bio., bibl.

Galerie Rudolf Zwirner. Cologne, Germany. "H.C. Westermann." November-December.

Margo Leavin Gallery. Los Angeles. "Sculptors' Drawings." 44 artists. November 18-December 31.

1973

Whitney Museum of American Art. New York. "1973 Biennial Exhibition: Contemporary American Art." January 10-March 18. 222 works, 1 by Westermann. Catalogue: 82 pp.

The New York Cultural Center. New York. "3D Into 2D: Drawing for Sculpture." January 19-March 11. Exhibition traveled: Art Gallery, Kingsborough Community College of the City University of New York, Brooklyn; The Vancouver Art Gallery, Canada; The National Gallery of Canada, Ottawa, Ontario; Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio; The Art Galleries, University of California, Santa Barbara. 116 works, 3 by Westermann. Catalogue: introduction by Susan Ginsburg; 32 pp., ill.

Galerie Neuendorf, Hamburg, Germany. "H.C. Westermann." January 22-February 28.

Allan Frumkin Gallery, New York. "H.C. Westermann: New Sculpture and Graphics." March 10-April 7.

Frank, Peter. "Reviews and Previews." *Art News*, 72 (April 1973), p. 81.

Goldberg, Lenore. "New York Galleries: Contemporary Aspects of Primitivism." *Arts Magazine*, 47 (May-June 1973), pp. 62-63.

Allan Frumkin Gallery, Chicago. "H.C. Westermann: New Sculpture and Graphics." May 8-June 9.

Schulze, Franz. "H.C. Westermann at Allan Frumkin." *Art in America*, 61 (September-October 1973), p. 122.

Whitney Museum of American Art, New York. "American Drawings 1963-1973." May 25-July 22. 225 works, 5 by Westermann. Catalogue: text by Elke M. Solomon, 64 pp., ill.

Budapest, Hungary. "Ilème Biennale Internationale de la Petite Sculpture" (Second International Biennial of Small Sculpture). September 22-November 11. Approximately 650 works, 3 by Westermann. Catalogue: 196 pp., bio.

Whitney Museum of American Art, New York. "Extraordinary Realities." October 16-December 2. 53 works, 1 by Westermann. Exhibition traveled: Everson Museum of Art, Syracuse, New York, January 15-February 18, 1974; Contemporary Arts Center, Cincinnati, Ohio, March 8-April 27, 1974. Catalogue: text by Robert Doty; 68 pp., ill.

São Paulo, Brazil. "XII Bienal de São Paulo." October 5-November 30. Exhibition traveled: Museo de Arte Moderno, Bogotá, Colombia, January 15-February 21, 1974; Museo Nacional de Bellas Artes, Santiago, Chile, March 25-April 29, 1974; Museo Nacional de Bellas Artes, Buenos Aires, Argentina, May 27-July 1, 1974; Museo de Arte Moderno, Mexico City, Mexico, July 29-September 9, 1974. U.S. entry was later shown at the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C., as "Made in Chicago," (see entry for 1974). U.S. entry only: 47 works, 9 by Westermann. Westermann was one of ten recipients of the International Prize of the Bienal de São Paulo. Catalogue: essay for U.S. entry by Don Baum; 304 pp., ill.

Allen, Jane, and Guthrie, Derek. "Chicago-

Regionalism?" *Studio International*, 186 (November 1973), pp. 182-86.

Dartmouth College, Hanover, New Hampshire. "Wood-Works: An Exhibition of Contemporary Sculpture in Wood." December 7, 1973-January 14, 1974. Exhibition traveled: Addison Gallery, Phillips Andover Academy, Andover, Massachusetts, January 18-February 24; Institute of Contemporary Art, Boston, March 1-26; Paul Creative Arts Center, University of New Hampshire, Durham, April 4-May 3; The William Benton Museum of Art, The University of Connecticut, Storrs, May 25-August 11; Bowdoin College Museum of Art, Brunswick, Maine, August 16-September 22. 12 artists. Catalogue: 28 pp., ill.

1974

Krannert Art Museum, University of Illinois, Urbana. "Contemporary American Painting and Sculpture 1974." March 10-April 21. 77 works, 1 by Westermann. Catalogue: introduction by James R. Shipley and Allen S. Weller; 136 pp., ill., bio.

James Corcoran Gallery, Los Angeles. "H.C. Westermann." March 19-April 20. Poster designed by Westermann.

Terbell, Melinda. "Bad Dreams." *Art News*, 73 (May 1974), p. 48.

Margo Leavin Gallery, Los Angeles. "Drawings." April 11-May 11. 51 artists.

The Art Institute of Chicago. "Seventy-first American Exhibition." June 15-August 11. 107 works, 2 by Westermann. Westermann received Frank G. Logan Prize. Catalogue: introduction by A. James Speyer; 64 pp., ill.

National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. "Made in Chicago." October 31-December 29. Exhibition traveled: Museum of Contemporary Art, Chicago, January 11-March 2, 1975. 77 works, 15 by Westermann. Catalogue: text "Made in Chicago" by Whitney Halstead, "H.C. Westermann" by Dennis Adrian; 80 pp., ill. (1 col.), bio., bibl. This exhibition is an expanded version of the U.S. entry in the 1973 São Paulo Bienal.

Schulze, Franz. "The Prodigal Funk is Home." *Chicago Daily News*, January 11-12, 1975.

Allan Frumkin Gallery, New York. "H.C. Westermann: New Sculptures and Drawings." November 1-30. Port-

folio of 8 reproductions.

Perlmutter, Elizabeth Frank. "Reviews: H.C. Westermann." *Art News*, 74 (January 1975), p. 106.

Perreault, John. "A Cliff in the Woods." *The Village Voice*, December 9, 1974, p. 100.

1975

Museum of Contemporary Art. Chicago. "Made in Chicago: Some Resources." January 11-March 2. 6 objects lent by Westermann. Catalogue: introduction by Don Baum, 24 pp., ill. This was a companion exhibition to "Made in Chicago" and consisted of found objects owned by the artists.

Portland Art Museum. Portland, Oregon. "Masterworks in Wood: The Twentieth Century." September 17-October 19. 51 works, 1 by Westermann. Catalogue: foreword by Francis J. Newton; introduction by Jan van der Marck; 112 pp., ill., bio.

National Collection of Fine Arts, Smithsonian Institution. Washington, D.C. "Sculpture: American Directions, 1945-1975." October 3-November 30. 63 works, 1 by Westermann. Checklist: introduction, 8 pp.

Art Gallery, University of California. Irvine. "Private Spaces." November 5-29. 18 works, 3 by Westermann. Catalogue: text by Melinda Wortz; 16 pp., ill.

Barron, Mary Lou. "Looking into Private Spaces." *Artweek*, November 22, 1975, p. 6.

1976

Whitney Museum of American Art. New York. "200 Years of American Sculpture." March 16-September 26. 345 works, 5 by Westermann. Catalogue: texts by Tom Armstrong, Wayne Craven, Norman Feder, Barbara Haskell, Rosalind E. Krauss, Daniel Robbins, Marcia Tucker; 350 pp., ill. (1 col.), bio., bibl.

Fine Arts Center Gallery, University of Massachusetts. Amherst. "Critical Perspectives in American Art." April 10-May 9. 65 works, 5 by Westermann. Catalogue: texts by Sam Hunter, Rosalind E. Krauss, Marcia Tucker; 66 pp., ill. (1 col.). A revised version of the exhibition was the U.S. section of the Venice Biennale, 1976.

Kramer, Hilton. "Our Venice Offering—More a Syllabus Than a Show." *The New York Times*, Arts and Leisure Section, Sunday, May 2, 1976, p. 29.

Margo Leavin Gallery. Los Angeles. "Recent Acquisitions." May 18-June 30. 22 artists.

United States Pavilion. Venice, Italy. "La Biennale di Venezia, 1976." July 18-October 10. U.S. entry: 31 works, 2 by Westermann. Catalogue: introduction to U.S. entry by Thomas M. Messer; text by Hugh M. Davies; ill.

Gilbert, Sari. "Biennale: International Art, Political Style." *The Washington Post*, Sunday, August 22, 1976, pp. F1-F2.

Glueck, Grace. "Bringing Back the Biennale." *The New York Times*, Arts and Leisure Section, Sunday, May 2, 1976, p. 1.

Lewis, Flora. "Venice Biennale's Revival Offers Vitality." *The New York Times*, Wednesday, August 25, 1976, p. C22.

The School of the Art Institute of Chicago. "Visions—Painting and Sculpture: Distinguished Alumni 1945 to the Present." October 7-December 10. 100 works, 1 by Westermann. Catalogue: introduction by Dennis Adrian; 212 pp., ill.

Allan Frumkin Gallery. Chicago. "H.C. Westermann: New Works." November 10-December 11.

1977

Whitney Museum of American Art. New York. "1977 Biennial Exhibition." February 15-April 3. Approximately 137 works, 3 by Westermann. Catalogue: introduction by Barbara Haskell, Patterson Sims, and Marcia Tucker; 104 pp., ill.

Thorpe Intermedia Gallery, St. Thomas Aquinas College. Sparkhill, New York. "Wood Sculptors and Their Objects." March 27-April 17. 5 works by Westermann. Poster. An exhibition of artworks and functional objects made by sculptors.

Margo Leavin Gallery. Los Angeles. "Fine Paintings and Drawings." April 20-May 14. 28 artists.

John Berggruen Gallery. San Francisco. "The Connecticut Ballroom: A Portfolio of Six Woodcuts." May 11-26.

The Vancouver Art Gallery. Vancouver, Canada. "Studies and Other Initial Works." May 7-June 5. 26 works, 5 by Westermann. Catalogue: introduction and

text on Westermann by Christopher Varley; 36 pp., ill. (1 col.).

Museum of Contemporary Art, Chicago. "A View of a Decade." September 10-November 10. 111 works, 1 by Westermann. Catalogue: introduction by Stephen Prokopoff, texts by Martin Friedman, Peter Gay, and Robert Pincus-Witten; 44 pp. Exhibition marked the museum's tenth anniversary.

Whitney Museum of American Art, Downtown Branch, New York. "Small Objects." November 3-December 7. 28 works, 1 by Westermann. Checklist.

Fine Arts Center, University of Rhode Island, Kingston. "H.C. Westermann." November 8-26. 16 works.

SELECTED BIBLIOGRAPHY

Exhibition catalogues and reviews of exhibitions are listed chronologically in Exhibitions and Selected Reviews.

Adrian, Dennis. "Some Notes on H.C. Westermann." *Art International*, 7 (February 1963), pp. 52-55.

—"The Art of H.C. Westermann." *Artforum*, 6 (September 1967), cover and pp. 16-22.

Friedman, Martin. "Carpenter Gothic." *Art News*, 66 (March 1967), pp. 30-31, 74-76. (Reprints essay on Westermann in exhibition catalogue *Eight Sculptors: The Ambiguous Image*. Minneapolis: Walker Art Center, 1966.)

Ratcliff, Carter. "Notes on Small Sculpture." *Artforum*, 14 (April 1976), pp. 35-42.

Schulze, Franz. *Fantastic Images: Chicago Art Since 1945*. Chicago: Follett Publishing Company, 1972.

PHOTOGRAPH CREDITS

Courtesy Dennis Adrian, Chicago, p. 99

Joanna Beall, Brookfield Center, Connecticut, pp. 17 (top), 23, 33

Rudolph Burckhardt, New York, p. 41

Jonas Dovydenas, Chicago, pp. 17, 18 (top), 36, 42 (left, right),

44, 50, 70, 71, 74 (top)

Jonas Dovydenas, Chicago, courtesy National Collection of Fine Arts, Washington, D.C., p. 49

ceva-inkeri photographers, New York, pp. 77, 84, 85, 87, 89, 90

Phillip Fantl, Chicago, p. 30

George Fletcher, Des Moines, p. 82

Courtesy Allan Frumkin Gallery, New York, pp. 26, 68, 69

David Gahr, New York, pp. 8, 101

Courtesy Richard Hollander, Kansas City, Missouri, p. 80

Alfred Lutjeans, Irvine, California, p. 39

O. E. Nelson, New York, pp. 23 (top), 83, 88

Eric Pollitzer, Hempstead, New York, pp. 61, 65, 73, 79, 81

Happy Price, Taos, New York, p. 100

Quiricom-Tropea Photographers, Chicago, p. 37

Nathan Rabin, New York, pp. 12, 15 (top, bottom), 16 (top,

bottom), 19 (top, middle, bottom), 20 (top), 21, 23 (bottom), 25,

32, 34, 40, 43, 45, 47, 48, 51, 54, 59, 62, 66, 74 (bottom), 75

Courtesy Martha Renner, Atherton, California, p. 97

Sandak, Inc., p. 76

Eric Sutherland; courtesy Walker Art Center, Minneapolis, p. 60

Grant Taylor, Los Angeles, pp. 20 (bottom), 63, 64

Frank Thomas, Los Angeles, p. 72

Malcolm Varon, New York, p. 57

John Waggaman, New York, pp. 14, 18 (bottom), 27, 38, 52, 53,

56, 67, 78



ACKNOWLEDGMENTS

Throughout this project, I have had an exceptionally full measure of assistance and support. To the many individuals who shared with me their insights and experiences of Westermann and his work, I am deeply appreciative. Dennis Adrian was particularly helpful in this regard. I am also immensely grateful to the lenders who not only spent time allowing me to view their Westermann works, but whose commitment to the artist and more than ordinary level of support of the exhibition was a great source of sustenance. Alan and Dorothy Press and Ed Janss are particularly to be thanked for their generosity in agreeing to lend so many of their important works. Allan Frumkin has been extremely helpful in tirelessly providing information on Westermann's work and early exhibitions and in offering valuable advice with the catalogue and exhibition; it has been a pleasure to work with him.

All of my colleagues at the Whitney Museum of American Art have been involved in various aspects of the catalogue and exhibition and I am grateful for their support. The advice and encouragement offered by Tom Armstrong is particularly appreciated. Special thanks are due Doris Palca, who facilitated catalogue production with superb ease and sensitivity. I am also grateful to Margaret Aspinwall, editor; to Anita Duquette who coordinated catalogue photography; and to Nancy McGary and Jeffrey Pavelka who coordinated the shipping and handling of the works.

I am most indebted to my assistants Peter Freeman, Bill Secord, and Mary Anne Staniszewski, all of whose help in every phase of the exhibition and catalogue preparation was integral to its efficiency and quality. Hap Tivey generously gave the time to read the manuscript critically and provided many helpful suggestions and insights which clarified a number of sections.

Finally, I am deeply grateful to Cliff Westermann and Joanna Beall, whose friendship has come to mean a great deal to me and who have both generously shared their ideas, time, and hospitality throughout the project.

BH



\$30.00
STERMANN, H C
W

90183